



A TIME WE WILL REMEMBER
BY DAVID KOENIG



Foreword:

What you are about to read is an unfinished book on the NYC hardcore and punk music scene between the years 1986-1993. I worked on this project from 2006 until I shut it down at the beginning of 2009. After many factors in my life, I had to kill it.

I wanted to have an actual "book" for people to purchase. The reason I am releasing it in this form is because many people have contacted me to keep the project going. I also wanted to validate the people responses that they worked hard on typing out and sending to me. An enormous amount of work went into what you see here.

Please be advised, it is truly an "unfinished" work and should be treated as such. I planned on finishing off each chapter, but there is plenty here to get an idea of what direction the finished project was headed in. It is not edited, formatted, spell checked, etc... What you see is what you get. For you to make a determination on it. I feel by reading what is here, there will be much discussion afterward among the readers.

If there is not a person's name in front of the paragraph, it's me talking or writing.

Thanks for the memories,

-David Koenig (aka Dave K.) November 2009 C.E.

Prologue...

The New York City hardcore & punk music scene has been one of the world's most influential. While the earlier part of its history, from about 1980-1985, the NYC hardcore and punk scene had developed many popular, well known and influential bands...it was 1986-1993 that the scene grew big enough and became the envy of hardcore/punk scenes all over. It could be said that bands like Youth of Today, Sick Of It All, Warzone, Side By Side, Nausea, Token Entry, Breakdown, Raw Deal (later Killing Time), Underdog, Absolution, Straight Ahead, Beyond and the Gorilla Biscuits have influenced more later hardcore and punk acts than any other bands that came before them. Sure, it can be debated that the DC, Boston, Midwest, West Coast and even the early NYC scene's bands were very influential, but it cannot be denied that many later bands have taken their sounds, to this day, from the NYC hardcore/punk scene of 1986-1993.

Why 1986-1993? How did I come to this as a time period to be discussed and why do I think it's important? I look at 1986 as the beginning of the 2nd wave of New York City Hardcore (some will say 3rd). Another reason, a previously published book covering American Hardcore seems to harp on the "fact" that hardcore was a no longer valid form of music after this year. To me, this music was just picking up steam. 1986 was the year that Youth Of Today exploded, Sick Of It All released their demo beginning their 20 year and counting run as a band and The Cro-Mags, a band from NYC's earlier years, recorded their legendary LP, The Age Of Quarrel. 1986 was the year the crossover genre of music seemed to be coming to an end and bands started getting back to basics. 1986 was the year the infamous Donohue show was broadcast. It's goes on. 1993 to me is the year

where things really started to change for the worst. Don't get me wrong, things musically in the scene didn't "end". I look at this year as the year people who were coming from all over to support and take part in the NYC scene, started to stay home and build up the scenes in their own areas. NYC's hardcore and punk scene continued on in its own way but this book has to have some kind end right?

You might be wondering, "OK, it's about NYC hardcore and punk, but what's this about NJ?" Along with the fact that New Jersey was where I was from, the connection to the NYC scene was extremely tight. One of the reasons the NYC scene became a huge as it did was because of influx of people from NJ coming to support the shows there. "Why not Connecticut?" While CT has made its own contributions to the NYC scene (most notably The Anthrax club in Norwalk), the scene there was more self contained and needs somebody to write a book about it. The multiple modes of travel between NJ and NYC made it very easy to get to shows in either direction. New Jersey during these years didn't have the biggest scene around but it was robust in other ways. The New Brunswick area, the Middlesex County College shows and the City Gardens (all along the Route 1 strip) were the main gathering places and many bands emerged. Many NJ hardcore and punk kids, though would rather head up to the "city" to go to CBGB's, the Pyramid and later on ABC No Rio. I was one of them...

So this is the story of one "wet behind the ears" new wave punk kid named David Koenig and the memories and reflections of many others who would take part and get involved in one of the grandest, most exciting, frightening and wildest music scenes to ever exist. I'm glad to have personally known many of the people who have written for this book. Without their remembrances, this book could never exist. And I'll "never forget"...

-David Koenig (aka Dave K.)

Chapter 1: First Show Experiences

When asked, "When was the first hardcore or punk rock show that you been to?" many can't tell you. Quite a few can bring up specific details and a handful can give you every detail of that day; venue, bands that played, what records they bought and who they went to the show with. I'm sure most of you reading this can remember everything, at least your first "live" music experience.

My first punk show was also my first "live" music experience. Growing up, I had many friends who regularly did the whole "big" concert thing. I heard many tales of the Iron Maiden or Judas Priest concert the night before. Then there were the dudes who had to go the fucking Journey show at the Meadowlands to impress the latest girl they were trying to screw. I could have probably seen all those concerts but there was a problem. When I was 14 or 15, I just wasn't into heavy metal or that hideous Journey/Styx/REO Speedwagon drivel. I was getting into New Wave and hearing some of the bigger punk rock bands at the time. It can be said that New Wave was "fruity" and as tame as it was, back in my high school in 1983, it was "threatening". The people in my immediate area were still into Led Zeppelin, The Who and Bruce Springsteen. By me even looking different &

listening to something even remotely left of center to the high school masses was a “threat”.

My friend, Rich Saunders, the only real “punk” kid at the time in Linden (and in retrospect that was a stretch), Todd Furman (a childhood friend who was into all the “new” black/death metal like Venom & loads of 1970’s rock music) and I decided in 1984 that we were going to see one of our favorite bands, Black Flag, when they came around. The trouble was we had to find out where, when and how we were going to do this. We used to go to the next town over (well, the city of Elizabeth) via the bus and go to the well known Vogel’s Music to pick up our “weird” records. One day, we saw the flyer for the Black Flag show at the Ritz in NYC. “Wow! They are coming here!” so we decided that day to make plans.

To a 17 year old that has never been to a concert of any sort, I was anxious to go but at the same time scared to death. It was New York City for Christ’s sake. The only time I went there was with my parents to the Circus or on a high school field trip, and that was midtown Manhattan. I didn’t know a thing about going there. Luckily, Rich went a few times and he sort of knew his way around. There was then the issue of telling my parents that I wanted to go to NYC during the school week, at night, and not be able to tell them when I was coming home. Maybe for some of you out there, it was easy to do or you were “rebellious” and did what you wanted. I lived in a strict household and was already in all sorts of trouble in school. This wasn’t going to be easy. I don’t remember exactly how I pulled it off, it might have been since I was going with Todd and my parents knew his mother, but they said OK. I just had to remember I had to go to school the next day and to be home by midnight. I was like, “Sure!” I’m sure you can guess if I got home by then.

Ok that hurdle was leaped over. Next thing was how to get the tickets for this show. I found out from Rich that we had to go into the city and buy them at a place called “Bleeker Bob’s” down in the Village. “The Village?!” Where and what was that? We’d have to take the train in and pick the tickets up. So one night, about a week before the show, Rich and I got on the train after school and headed out. It was a totally new experience just getting on the train like that. Here we are, two punk kids all decked out, getting stared at by the business men and women heading home from their workdays. Once we got into New York City, it was different. People were hustling and bustling about, nobody paying you any mind. Well, except the homeless guys looking to see what they could get out of you.

As we walked downtown, I asked Rich if he knew where we were going. “Sure” was the reply. What he didn’t figure as we walked down 7th South at about 10th Street, it kinda veers West, not to the east like we needed to go. So we ended up in this area where there literally was nobody around. After walking for a bit, some older guy with a briefcase just walked around the corner. Fortunately for us, he pointed us in the right direction.

Finally, we reached our destination...Bleeker Bob’s Records. Now, for those who have never been to the city, this store was renowned for its extremely high prices on their records. It’s was sort of a “tourist trap” in the punk world. When you first started going to the city, you didn’t know anywhere else. They had t-shirts, posters, “rare” records behind

the counter. (When I was last there in 2005, things have changed very little, looks exactly like it did 20 years ago). We spend a few minutes in the store looking around and finally when I had enough courage to do so, I went to the counter. Behind it was a big fat and slovenly man and I said, "We need some help." The man that I was to find out was the "Bob" in Bleeker Bob replied, "You sure look like you do!" From that day forth, I would always hate this guy. We bought our tickets (which actually some of the last he had) and we felt great to have them. It was like we accomplished something and the end result was that we were going to see Black Flag.

Now that that was over with, Rich was like, "Hey let's hang out!" By now it was 7:00 pm on a school night (I know, I know sounds wimpy, but like I said above, strict parents) and I was like, "I have to get home!" He was adamant and said we could hang out in Washington Square Park, which was right around the corner from where we were. "There is usually a bunch of people around and things going on." Yeah right, maybe it was in the morning and afternoon not in the evening freezing temperatures of December. Again, if you don't know, this was 1984 and Washington Square was a hot zone for drug dealing. I never had experienced this before. We didn't get into the park more than 30 feet and we were offered a cornucopia of illicit substances. I was thinking, "We are going to get robbed!" Sure enough, we almost did. As we were heading into the middle section of the park, a couple of dudes came up to us and were asking what we wanted. They were just selling marijuana and we were like that's OK. Next thing, one of the guys said, "Hey well give us your sneakers!" Without a word, we just hightailed it out of there, right up 5th Avenue. Looking back, there were probably just fucking with us, but as 17 year old kid in the city properly for the first time, I practically shit my pants. I remember the next day at school, Rich and I had some bragging rights that we survived our night in NYC.

Ok so the show was a couple of weeks away and I tell you I was so excited. Finally, I was going to get to see something way cool. I was working on the yearbook staff at the time, more or less to represent the "lower classes" of the school. We had this room (barely a room, more like a broom closet) which was given to us to use. The walls were bare, so I decided to give it a little color. I traced the front and back cover of Black Flag's "Jealous Again" (the front cover was two girls fighting each other, the back is a picture of a girl putting a bullet in her boyfriend's skull), inked it and changed the cheerleader's uniforms to the black and orange colors of our school. I put in some funny sayings that were obviously "anti-school". Needless to say, these didn't go over well and I was asked to leave the yearbook staff.

Rich and I actually bought 4 tickets, so we were looking for someone else to go with us. I knew this guy, Fred, who was a friend of the family. He didn't have any idea who Black Flag was but we convinced him to come along. As the day of the show got closer, we all were scheming on how we were going to get into the city. The main problem was getting home. We didn't have any plan. The show was going to run late, we just didn't how late. Rich then calls me and says his older brother would drive in the city and pick us up at midnight. Midnight? Yeah right...

December 13th 1984 finally arrived and not a moment to soon. Rich and I we all decked out in our punk regalia. He in flannels, ripped jeans and boots with nails sticking out. I,

with hair spiked up, Black Flag shirt and my World Discrimination army jacket (I had just finished painting it, had a huge mushroom cloud on the back with a frown on it. I don't even think the paint cured properly, so luckily it didn't rain that night!) Our friends, Todd and Fred were regular looking New Jersey style metal heads. So it was jean jackets and t-shirts for them. It was after 7:00 or so that we finally got on the train and headed into the city.

With 4 of us, we felt a little more secure in walking around, so we traversed "The Village" for about a couple of hours or so. It was an eye opener for a "first timer" like me. New York City is just infectious, all the sights, smells and sounds, the people walking around and hanging out and the general lively feeling of it all. This wasn't Linden, NJ and I made a mental note that when I got out of high school that this is where I was going to be. I needed to get away from that boring atmosphere. After seeing this, I wondered how it could get any better.

The show was a place called The Ritz. The Ritz was a club located at Webster Hall on East 11th Street in Manhattan. For years afterwards I thought this was the original location but it was the 2nd. It was considered a medium sized club with a capacity of about 1,500. In the 1980's, it would host many shows that were famous. PIL played there in 1981/1982 and Johnny Lydon ripped down the huge movie screen that covered the stage between sets. He told the crowd, "You should stop watching a video and start watching the band that paid to see!" Since he just caused thousands in damages, PIL was never allowed to play there again. Later in the 1980's a slew of "Superbowl of Hardcore" shows would create much controversy. But on that fateful night of my "first" show, it was host to one of my favorite bands, Black Flag.

The history of the band Black Flag has been well documented. Many books and articles have been written about them and their lead singer, Henry Rollins, has had a long career in music, film and literature and has become something of a pop icon in his own right. This show was on the band's Slip It In Tour, their 3rd Lp. Religious groups loved the cover of that album. The Raymond Pettibone art depicted a nun arm in arm with a naked man with the words "The less a girl knows, the better she is likely to be". I had a shirt of it and to me you couldn't find a more offensive one, especially coming from the Catholic background that I had. Of course, I tried not to let my mother see it.

Upon entry, Rich and I were called over by the security. "What did we do?" I thought. "You have to remove the chains and pick them up after the show." "Huh?" As part of our "what we thought was" our very cool punk get up was our chain belts. We bought the chains at the local hardware store, which incidentally was called Koenig's (no, my family didn't own it, kind of a running joke in town my whole life). The guy behind the counter wanted to know why we wanted them. He told us they didn't like to sell them to kids because we might use them as a weapon. "Us? Get into a fight?" Well, the Ritz thought the same thing. Being the naïve kids we were, we didn't think anything of it. Really though, I don't even think we would have been smart enough to pull them off and start using them like that. The tables would have turned pretty quick and I would have been on the receiving end of it for sure. We just wanted to look cool.

The show was pretty crowded but not packed in tight. Looking around I noticed how big everybody looked compared to us. I mean I was in the 6 ft range, but looked like a twig. Even my friend Rich was about 6' 3" and even he looked small compared to some of those monsters. I saw some dude with a band's name called Crucifix written across the back of his jacket and thought that the people here were into some crazy shit. Right then, I noticed my friend Fred has some pins on his jean jacket. Iron Maiden, Anvil, Metallica.... I was like "Fred, get those pins off and put them in your pocket! These punk guys don't like metal and might kick your ass and we can't fight!" As weird as it sounds, back then that was the thought process. Ok another minor thing nipped in the bud and soon the first band came on. Saint Vitus was a "metal" band on the same label Black Flag were on and the people there seemed to enjoy them. (So maybe I spoke to soon to Fred about those pins...) I noticed that people were jumping off the stage. I remember seeing this before, oddly enough, in a live Twisted Sister concert shown on MTV. "Maybe it's something metal kids do?" Later I would find out this was a "hardcore" thing the metal kids ripped off. Anyway, I actually thought Saint Vitus was pretty good and I would buy their records.

After this, we were like this was pretty cool. I was never at a big rock concert before so I didn't know how that was but here we were really close to the stage and the band. You could feel the heat of the lights, smell the wood of the speaker cabinets and see the sweat coming off the band. And it was loud! This was fucking great. After what seemed like an eternity, the band I have been waiting to see forever came on.

Greg Ginn, Kira and Bill Stevenson came out first and started jamming. It was weird since it didn't seem like anything Black Flag would play, though in the next year they would release the instrumental LP, "The Process of Weeding Out". I don't remember what song Henry finally came out for, but the place exploded. If you see pictures of the band from this time period, you'll notice Henry Rollins came out practically naked except for a little pair of black shorts. He was this insane presence, total ball of energy. People were dancing very weird. It was the first time I saw "moshing". There was also a huge circle pit. People were diving off everything they could. We all got knocked back a few feet. I was like, "We'd better watch from the back before we get killed!" Rich would be the only one going back and forth to the "pit" and looking haggard afterwards. "Come on guys! It's fun!" We were like no way!

Black Flag played that night for about an hour and I heard so many of my favorite songs including my all time favorite Flag song, "Police Story". My hometown of Linden had so many problems with the cops, so I was like totally relating to it. Before we knew it the show was over and we had to start heading out. We went to the box office to retrieve our chains, the girl behind the glass asked, "If we left any whips too." Ha ha, very funny. "What time is it?" 12:45 am? Damn it, we were like way late to meet Rich's brother. We ran outside and down to the corner where we were suppose to meet up. Sure enough the car was there, his brother sleeping in it. He was real pissed and was calling us assholes and other choice words. I was telling Rich that I really had to get home since it was a Thursday night, had school the next day and had to now explain to my parents why I was so late.

We got back to Linden about 1:30 am. The thing was that Rich's brother had to go to work right away since he was already late for the night shift, so he dropped us off at the local 7-11. For me, it wasn't too bad since I only lived a couple of blocks away. Fred had to go about a mile (He told us the next day he had to break a window in the basement of the house since he didn't bring his key for the front door.) and Rich three miles. To make matter worse, a cop patrolling the avenue pulled us to the side and questioned us why we were out walking at 2:00 am. "We came back from the Black Flag concert!" "Oh well, see you guys tomorrow at school", I said. I was fortunate enough that my parents were already sleeping and didn't even know I was late. Needless to say, I wish I would have gotten more sleep that night, but it was totally worth it.

School the next day was a blur. I knew right there and then, sitting in some boring class, that my future was going to involve go to punk rock shows and finding out more about it. I would be graduating a few months and couldn't wait to get back my next show. Rich was thinking the same thing. The Ramones were playing the next week. "Did I want to go?" Do you mean go to see my most favorite band ever? Hell yeah! The show was another school night but since Christmas vacation was coming up, the next day would be a half day.

This time out it was just Rich and I and we found out we could just get tickets at the Ritz itself. Man, we were getting good at "going to shows". I tell you this though, I hardly remember anything about this night. At this point, I was listening to Pat Duncan's radio show on WFMU for a couple of years now and heard this guy Donny the Punk talking about how Dee Dee Ramone was hanging out at CBGB's during the Sunday hardcore matinees & how "hardcore" music was influencing the Ramones sound. Their latest Lp at the time was "Too Tough To Die" and it was a bit different than their earlier stuff, and in my personal opinion their last great record. I made another one of my mental notes to find out more about this "Hardcore" stuff and of course CBGB's, a place that I heard about from Rich. Anyway, seeing the Ramones that evening was weird. This time I was determined to be right up front. I picked a spot right in front of where Dee Dee would be, traditionally playing on the left hand of the stage. I was going through all these fantasies that I was "in" the Rock and Roll High School movie. They came out, engulfed in clouds of dry ice, the stage draped in blue light and it was like my idea of heaven. I literally was close enough to touch them and was smacking the stage with my hands along with the music. At this point, I was totally convinced that my remaining days would be swallowed up in music, most importantly punk rock.

Sadly, though my "punk rock" future would have to wait. The New Year came around and we couldn't figure where else bands were playing. A couple of months would go by before my next live show, around February 1985. While listening to Pat Duncan's show one night, I heard him say something about a "punk" show in Union, NJ at the Union Rec Hall. Some of the bands playing were Bedlam, The Unjust, Sand in the Face and Malignant Tumor. Wow! I heard all these bands on the radio and by this time had some of these records. This would be a great "concert"! Rich definitely agreed with me. We had to find out about this one. I called the place the show was at and somebody there told me that yes, some bands were playing that night. "Where was it?" "Near Five Points" Five Points in Union, NJ is this notorious accident prone intersection that the traffic goes in

two directions at a time, which makes it confusing for the first timer. I knew that a bus when through there and told Rich. Well, this time we wouldn't have to rely on anybody and it was a Friday night, so we could sleep in the next day.

The night of the show, highly anticipated, arrives and we get on the bus to Union right by where we lived. "This is going to work out well!" The dumbasses that we were knew the bus went to Five Points but after that we didn't know what direction it was going in. I asked the bus driver if he knew the place we were looking for but he didn't. So we got off the bus and in the 20 degree weather started walking the street to where we thought the show was. (Years later, I talked to one of guys in the Unjust, who played that night. He said they got so lost that night trying to find the place.) By dumb luck, this car pulls up, the window drops and these two metal head looking guys ask us if we were going to the show. We said yes and they told us to get in. The whole way over they were asking us where we were from and making small talk. The problem was they started to make fun of us for not knowing certain bands. "Sorry for not being cool enough", I thought. Shortly, we were at the hall and we parted ways.

The Union Rec hall was exactly that. It was a recreation facility for the town and had different rooms for every purpose needed. The funny thing was I was expecting this big show like I previously experienced. I was surprised that there was no stage. The bands were set up in the corner of this large room and people were just mulling around, some we just standing in front of the band, nodding their heads and a few were pogoing around.

This was my first "real" show. It was totally underground and run by the kids and the bands. I didn't even consider this possibility; I mean you could do this? This was even better than the other two shows I went to. It was a little more relaxed. I got to walk right up the band members and talk to them. All the bands were wild that night and put on this awesome show. I thought I was so cool seeing this. The band The Unjust played their "hit" song, "Cannibals", from the Big City compilation that Rich and I played over and over again. Sand in the Face played "Stand in Line" which I heard on WFMU. I felt I knew something that few others did. I don't think I moved from the spot I was standing for the entire show. I just stood there and was in awe of the music, the people and the whole energy given off. I was already looking forward to the next time I could do this.

The show was over before we knew it and it was late probably around midnight or so. Rich and I looked at the bus schedule and realized we didn't know where to get the bus home. Why didn't we plan this better? I have no idea. We were real dumb young kids with no idea on what to do. We actually looked around for the dudes who drove us up, but they were heading in the other direction. What to do? We knew nobody there, so we decided that we needed to look for a cab stand and get back that way. So out in the now like 10 degree New Jersey weather at night, in a strange town with no idea where we were going. Rich and I walked for what felt like an hour, more likely 10 minutes, and found nothing open. Even the diner was closed. So we took a drastic step, find the police station and see if they could call us a cab.

After walking for another eternity, we found the police station. Now picture two geeky young kids, in full punk gear, showing up to a police station after Midnight. I'm surprised

they didn't lock us up. "Where are you kids from?" "Linden." "What are you doing here?" "We went to this concert around the corner." "Oh..." They probably had heard this before. So I guess they figured we weren't drinking and were not causing trouble, so they called us a cab. The thing was we only had \$6.00 left between the two of us. When the cab driver arrived, I asked how far could the money get us. He was like, "\$6.00? Damn, like to Roselle Park!" That was nowhere near our homes, so the cop talked to guy to just get us to anywhere in Linden. The cab driver begrudgingly so OK and we were off.

While in the cab, I said to Rich, "It really cold outside, I don't think I can walk at all!" "We are going to have to. I don't know where this guy is going to drop us off." The driver stopped at this major intersection on the border of Linden and Roselle and told us to get out. It was still very far from home, but Rich didn't want to walk and he said he could get some money when the driver got him home. The driver wasn't having any of this and said that if he had to make stops, I have to pay to. So I gave him the address and my house was the first stop. It was now 2:00 am and I had to wake up my parents to get like \$5.00 from them. The guy would not leave until I came back down. In the pitch black, I knocked on my parent's door and woke my father up. Needless to say he was pissed off, gave me the money and sent me away. I gave the cash to the cab driver and said goodbye to Rich.

The next morning, my father chewed me out. I was "grounded" for the rest of the school year (I was kind of on shaky ground with him as it was) and no more of these "shows" until after graduation. Damn. What was I to do? For the next 4 months, I basically sat home and did nothing. I went to school and hated every minute of it. I didn't have a job so afterwards I just went home every day and looked forward to finally graduating. I was very careful to not step on any toes for the remainder of that time. I missed many opportunities to see bands, including a big show at the World in New York to see the Dead Kennedys and a host of others. But you know what? I wouldn't have traded that night for anything. It was a life alerting moment for me. I was now determined to get a job (I was really lazy before this), go to NYC and see bands play.

During this time, I met this girl, Debbie Kerrigan. She was this tall, skinny, new wavey punk girl that worked at the local CVS. Being the introverted bastard I was, I'd always see her and just keep on walking. Real punk of me, right? One day, she sees that I have the Dead Kennedys logo on my sneaker and started talking to me. I find out that she knows my family and that her sister is friends with my sister, etc...and the kicker was that I was listening to her on the radio for about a year now and didn't even know it. She had a punk rock show on WKNJ, a local college show that Rich and I would listen to on a regular basis. He would call in every week and ask for them to play "Men in Blue" by Youth Brigade. After about three weeks of that, they were like we can't play that song any more! When I graduated, that night I requested "Room 13" by the Circle Jerks. It was the first time I had ever called a radio show up and requested something. Not only was she this DJ, she knew "people", like all the local punk bands from NJ and some in NYC. I was in awe. We talked when we ran into each other and quite frankly I was enamored with her. It was funny she had a twin sister who was like the complete opposite of her, straight looking and into "normal" music. I don't know how it happened but somehow, she invited me to this club called the Show Place in Dover, NJ (an infamous North Jersey club which for a while was major stop for punk bands on tour) to see The Dead

Kennedys, Kraut and The False Prophets. This was in November 1985. Holy shit! What a show this would be! I liked all the bands and I'd finally get to see them live. I was like sure. "Well, meet me at my house at 7:00 pm and we'll go pick up my boyfriend and go!" "Boyfriend?" I thought "that's a downer".

So get over there and we head over to Union (yes, the scene of my last punk "adventure") and pick up her boyfriend, Chicken John. Of course, on first meeting, I was like whatever. Chicken John was a short baby faced, leather jacket wearing, Misfits hair styling punk dude. I could see why Debbie liked him. He was cool and very "punk rock". The car ride was long but went by quickly. I cannot remember anything about it though. I know that we got there very late and missed Kraut but the False Prophets were in the middle of there set. I heard a couple of their songs on WFMU before and what they were playing was a little different in sound. The interesting thing about them was the theatrics. The singer, Stephen, had extremely long finger nails, a Hitler-styled mustache and a bowler hat with devil horns. At that point, he was the most "punk" looking guy I had seen. I thought they were great band and would get to know them well as people over the next couple of years. One of my memories of their set was seeing this kid singing along with the band. That kid was Adam Nathanson, who I would meet about a year later, become good friends with and watch play in Life's Blood and Born Against.

I was really excited to see the Dead Kennedys at this point. They were underground punk legends, on the level of Black Flag. Any generic punk kid worth his salt had at least one of their records, which would cause many parents to throw them in the garbage when found. The funny thing was I really didn't find them all that great a band live. Granted I only saw them this one time, but it was just OK. I remember Jello Biafra saying funny things on stage though I can't recall any of it. Underwhelmed, I found Debbie and she told me that we were going to hang out backstage with some people after the show. I was like cool! While later I'd think "going backstage" is cheesy, I was still a corny punk kid. I mean who'd pass that up to hang out with the Dead Kennedys! So we went to the room, which was not at all what I expected. It was just a "room"! There were a couple of those 5 gallon drums upside down for seats. A few people walked in and out. What I can remember vividly to this day was Doug Holland (the guitarist for Kraut and later the Cro-Mags) and D.H. Peligro (the drummer for the Dead Kennedys), obviously each very drunk, calling each other racial slurs in jest. Doug Holland: "Hey you nigger!" D.H. Peligro: "You white honky!" I was stunned to hear this. Jello Biafra was sitting in the corner just smiling. Then Chicken John and Doug Holland started swing dancing. I felt out of place since I was new to all this.

Anyway, it was late and we called it a night. We all talked on the way back on some show we might see in the future. Soon after though, I kinda went my own way, headed to NYC and I started my 3 year binge at a place called CBGB's ...

Like I stated at the beginning of this chapter, some people have memories of their first shows and other "punk" experiences. I asked a few to share them...

Jim Testa: Well, I saw the Ramones at CBGB in November 1976 when I was invited by Danny Fields to interview the band for my college newspaper. But I had already seen a Patti Smith show at New Brunswick's Georgetown Playhouse in 1975, before she even

had a drummer in the band and her performance was half poetry reading and half rock. One of those two definitely qualify as my first "punk" experience. The first true hardcore show I ever saw was probably in Washington DC. One of my best friends from college moved there after school and I used to visit him. He introduced me to Minor Threat and that whole early DC punk/hardcore scene.

Seth Amphetamines: First punk show was 1985 I saw The Ramones at Convention Hall, Asbury Park. First hardcore show was 1986...Bad Brains & Dr. Know (cali.) at City Gardens. I remember Samhain was supposed to play that show but they broke up about 2 weeks before so I ended up getting a Samhain poster. Bad Brains had just come out with I Against I and they just kicked everyone's ass. I was barely 17 and had my first real intro to what a hardcore show was supposed to be (even though by that time HC was changing). I was forever changed.

Rob Fish: My first "proper" shows were the Corrosion of Conformity and Husker Du shows at Middlesex County College (Edison, NJ) in 1986. I started listening to punk music in 1985 but as myself and my friends were between 13 and 14 years old we had no way to get to shows and there wasn't anything really happening yet in the area. In 1986 Middlesex County College first started doing shows and shows also started to happen at Rutgers in New Brunswick so from that point on I was at every area show.

Chris Zusi: The first hardcore band I saw was the Cro-Mags in 1986. I was 15 and I went to see Venom at the Ritz and the Cro-Mags opened for them. I was into metal at the time, and while I had heard Black Flag and Suicidal Tendencies, I had never seen an actual "punk" band live. I was blown away, and scared shitless. Over the next year or so I ended up seeing a few hardcore bands (Murphy's Law, DRI, etc), but those were few and far between.

Tim McMahon: 6/27/87 City Gardens Trenton, NJ: Descendents, Rollins Band, MIA, Cancerous Growth. My friend Tony's brother (Don) worked as a DJ at City Gardens. Tony had been going to shows for a few years all ready and constantly told me stories of all the great bands he had seen. When I heard word of the Descendents coming through, I knew I had to be there. We all went together in Don's old blue station wagon. The entire back portion of the station wagon was filled with milk crates, which housed Don's records. When we got to the show, which was a quick and easy 10 minutes from our houses, Tony and I walked right in with Don. Considering I was only 13 and had never been to a hardcore show, walking into this place was like entering a whole new world. Everyone seemed much older and taller than myself and I definitely felt very hesitant to leave Don and Tony's side. I remember watching M.I.A. and really liking them. I went back to the bands merch tables and quickly bought myself an M.I.A. shirt. I stood gazing at all the Descendents and Rollins Band merch. I wanted one of everything, but unfortunately only had enough money for the M.I.A. shirt that I had already bought. Rollins Band played next and we're incredible. This was right around the time that the "Lifetime" LP had been released. I absolutely loved that album and still do to this day. I recall looking up at the stage and seeing Henry and thinking to myself that the guy was a living, breathing legend. As huge and popular as Black Flag was, I couldn't believe that I could literally walk up to the stage and look this guy in the face. This experience

definitely put into perspective the difference between seeing a rock band at an arena and a punk band in a club. Descendents headlined and were phenomenal. My introduction to the Descendents was through albums like "Enjoy!" and "All", so I got to hear all the classics that I was familiar with at the time. I felt like a kid in a candy store. It all took off from there.

Marc Weiner: My first show was Murphy's Law/Underdog/Sick of it All and Lost Cause at the old Ritz in NYC. This was around 1989. I had been listening to hardcore for a year or so starting with bands like Dag Nasty and Minor Threat and moving into the NYC stuff. But up until this point I had not been able to go to a show.

I was blown away. It was a little scary, but very exciting. I just remember being amazed by the energy level, and was instantly hooked. It was shortly after that that I went to the Hawker Records show at CBs, and from there I just kept going and never looked back...

Bill Wilson: The first real hardcore show I ever really went to was at CBGB maybe late 85, but probably early 86. I believe it was AOD (Adrenaline Overdose) and the Crumbsuckers. I recall being pretty intimidated by the Bowery in its full bum filled glory (pre-hipster) and lots of bald kids giving me eyes for wearing a Suicidal Tendencies shirt. Up until that point I was more of a metal kid, having gone to arena shows like Iron Maiden and a really white trash rock club in Yonkers called The Rising Sun (or Rising Slum) as we called it.

David McGilvray: Pretty sure I started going to shows in 1987. I remember some Sundance LI shows, a Crumbsuckers show I think. Sundance was gross and I kind of fell into a few hardcore bands going to Motorhead there and Overkill and MOD played a show in a strip mall in like Nassau and a shack of some sort in PJ Station.

Joseph Songco: An Astoria, NY tripleheader: Gilligan's Revenge, The Unruled and Kraut at The Coventry in Long Island City. Must've been late 1985 or so. AJ Novello and Saso Motroni (Unruled) lived on my street. George and I also went to high school with AJ and Anthony (Gilligan's Revenge). The Coventry was a pretty small place which made the music and the dance floor action all that more crazy. It was pretty cool to see our friends from the block up on stage performing. Not too long afterwards, The Unruled became Leeway and Gilligan's Revenge became Token Entry.

George Tabb: Actually, I first saw The Ramones at CBGB in the late seventies. I believe, The Dead Boys as well. Lots of Heartbreakers shows at Max's Kansas City. First started going to "hardcore" shows at A-7, a living room sized club at the corner of 7th Street and Avenue A around 1980.

Jason O'Toole: I went to some new wave and punk shows starting around 1981, mostly summer concerts at Saratoga Performing Arts Center. I was lucky to catch the Talking Heads "Stop Making Sense Tour." During the school year I was painfully aware that bands like X, The Clash, R.E.M., The Replacements and others were playing my town, but my parents wouldn't let me out of the house. When I was old enough to take the bus

by myself, I rode downtown and discovered all ages hardcore shows sometime around 1984/1985.

I can't recall which event was my first hardcore show. My crew from the "exclusive" Doane Stuart School went to at least one show every weekend. Usually we went to Dave Stein's "Futile Effort," to see "four bands for four bucks" which were held at Knights of Pythias, the VFW Hall and a few other spots. We also saw shows at the various SUNYA campuses, Bard College and later made our way to CBGB's and the Anthrax.

Soon after our first show, Sam McPheeters and I helped make the flyers and promote shows with Dave Stein and Steve Reddy under the auspices of "Combined Effort." In the space of a few years I had seen nationally known bands as diverse as Black Flag, Jerry's Kids, Gang Green, Meat Puppets, Sonic Youth, Bad Brains, Agnostic Front, Murphy's Law, No Means No, Dag Nasty, Verbal Assault, as well as scores of awesome local NYC bands, such as NY Hoods, Fit For Abuse, FCC, Cranial Abuse, Krakdown and dozens of others.

Bill Florio: I'm not really sure, it was a DRI show at the Ritz the headliner was either Discharge or Exploited, I didn't stay for the headliner... I did go to a couple of shows at SUNY Purchase a year or so before this too.

Roger Lambert: The Nils, S.C.U.M., Murphy's Law, and Circle Jerks at the Ritz. I went with my friends Joe Snow, Ray Angelic, Jeff Hume, Erin Carrington, Joanne Angelic. Seeing Murphy's law, hearing "care bears", huge pit, mad fun.

Mat Gard: My first show with punk bands was 1987 Beastie Boys, Public Enemy and Murphy's Law and the Beacon Theater. It was a blast, but a little scary. I started hitting up CBs shows when I was a junior in High School. I guess that was in 1988. I think I started going by myself and ended up meeting kids pretty quickly. I was really good friends with this one girl. She lived in the next town over and I always drove her to shows. A lot of scary dudes wanted to get with her, so pretty much from the start, they knew who I was and left me alone. It was a pretty lucky break. I did CB's shows almost every Sunday for a few years. It was fun, but definitely scary. I saw a lot of new faces get beat down and chased off for no reason. It was pretty fucked up, but you were risking something showing up every week. That made it more real to me.

Peter Tabbot: My first show was either a *Warzone/Damage* show at CBGB, or a *Circle Jerks* show at City Gardens, Trenton, in late 1985. I'm not entirely sure which it was, but both of them were very, very special. The *Warzone/Damage* show was an idyllic NYHC show for the mid 80's, and given that both acts were really outstanding, 'typical' NY bands, it was a great live show. The most memorable thing was Damage's two bass guitar attack....Fucking sick! There really was a steady stream of incredible shows there. Every weekend, it was local bands like Cro-Mags, Youth of Today, A.F., SOIA, Ludichrist, Crumbsuckers, Straight Ahead, etc., and great traveling bands like Verbal Assault, Bad Brains, Dag Nasty, Seven Seconds, etc.

Both of these venues, CB's and City Gardens, became my second homes on any given weekend...Both were such uniquely different spaces, with completely different crowds...I couldn't feel luckier, to have two great places to experience some of the best hardcore and punk from 1985 through the mid 90's.

Chris Kelly: Bold at Scott Hall, I think it was sometime in autumn of 1988? I got there late, and it was all a blur.....but, I was hooked after that.

Daryl Kahan: My first show was Mental Abuse in 1984. Mental Abuse was one of the best hardcore bands ever back then! Loved 'em. Shortly after I saw the Dead Boys in New York and from then on I went to as many shows as I could in the New York and New Jersey area. Some favorite clubs were the Showplace in Dover, NJ, City Gardens, CBGB, Danceteria, The Ritz, etc.

Tommy Rat: In 1980 I started going to shows in what was the NYC punk scene and I've seen that scene evolve into the hardcore scene in 1981. This was the true beginning of my life. The punk scene made me want to break away from the life I was living here with my family and school. Everybody here was doing the same old shit whether it'd be listening to disco, bad rock n roll. I hopped onto the train went to cbgb's and found an outlet where I truly belonged with other like minded individuals.

Michael Scodotto: My first real hardcore show was in May of 1988 in NYC @ The Ritz. The bands were (bottom to top) Supertouch, Token Entry, Murphy's Law and the Bad Brains. I was 2 months away from my 15th birthday. The show was 16 & up with ID, so I borrowed my brother Jon's birth certificate that said I was 17 yrs old and got in with no problems at all. I had to lie to my parents to see this show, I told them I was sleeping at a friend's house who didn't even live in my neighborhood and gave them a fake phone number. Needless to say, they didn't buy my story at all and called the number. I came home at like 9am the next morning and got the crap beat out of me by Dad! But, he felt bad afterward and took me to buy a new pair of sneakers... true story. Thus began a new life for me as a "Hardcore Kid" in Sheepshead Bay, Brooklyn.

Nick Forte': The first show I ever went to was one I played actually, at the Rat Trap Cafe in North Haldon NJ in the spring of 1987. The first band I was ever in opened for the Fiendz (who I think still exist, 20 years later). I remember we did an Agonistic front cover and a 7 seconds song, a Uniform Choice song, probably lots of other cover songs too. There were a lot of skinheads there because our singer was a skinhead, they wanted us to play Screwdriver tunes but we didn't know any. My dad came and he was standing between two tall guys with huge mohawks looking kind of scared. I was playing and thinking, "Oh, man..."

Kevin Egan: My first show was Agnostic Front, The Beast, and The Mentors at Sundance on Long Island. There weren't that many people at the show. Sundance was a metal club that was just starting to test the hardcore waters. Agnostic Front had a lot of skinheads going to their shows so I wasn't sure about the safety factor. I remember being worried that I might get beat up because I had long hair. Everything was cool though, Agnostic Front were great. The Beast wasn't so good. The Mentors, well...what can I

say? I saw The Mentors.

Scott Jarzombek: In 1991 at the Marquee; Sheer Terror, Marauder, Killing Time and Eye for an Eye played. For me, going to NYC without my family was a big deal, I grew up on a farm, so just going to a NY show was mind blowing. NY was still violent, and that show was pretty crazy. I remember just standing along the wall and hoping to make it through the night. I only knew of hardcore from pictures in CD's and zines, it was insane to have that come alive in front of you. The odd thing is for the next year every show I went to was dead besides the last GB shows, a third of the people would be there. I really caught NY hardcore at a low point, everyone was saying it was dead and all my friends were getting into the rave thing, I stuck it out simply because I liked the message and loved the music.

Mark Anthony G.: Officially my first show was by accident. My friend's father was part owner of a record store and took us down to the city to see The Clash. It was 1981 and I was just 12 at the time. My friend loved the Clash. I was starting to get into the rap seeping up from the nearby Bronx and was excited as hell at the prospect of seeing Kurtis Blow open for them. Much to my chagrin some insane band called the Bad Brains opened that night. That night kind of changed my whole head musically. It actually sent me into a fringe metal direction at first because I had no idea where music like the Bad Brains was from or found. I got some knowledge and started going to shows a few years later beginning with my baptism by fire, a Cro-Mags show. Talk about a life altering moment, when the first chord was struck, I was stuck, and here I still am today.

Steve Distraught: Corrosion of Conformity/Offenders in 1984 in Boston. What made COC great and what I thought was as about as un-rock star as you could get was that they continued to play and shout the vocals to the crowd even though some kids fell into the sound board and the PA cut out. Also Mikey Offender's bass playing was absolutely amazing.

Chris Daily: I started going to shows on a regular basis in early 1985 when I first moved from PA to Stamford, CT. I did not venture into NYC until real early 1986. I would go to CB's a few times a month from then on. I would usually meet the Up Front guys in Grand Central Station under the big clock, we would all roll downtown and do some records shopping (Venus, Bleeker Bob's and Some), eat, then go to CB's.

Fast Ali: In 1988 (freshman year of high school). Some weird but intriguing kids from school noticed I was writing band names like JFA, DK, Dead Milkmen, AF on my clothes, and figured I had some punk potential. They kidnapped me and took me to a Pipeline matinee. I'm pretty sure it was Underdog's "Vanishing Point" record release show at the Pipeline. I got in big trouble for going to the bowels of Newark, NJ and coming home so late. Throughout my teenage years, many fights with mom would ensue to support my show habit, especially when I secured the means to get to shows that were farther and farther away, like the Unisound in Redding PA, City gardens in Trenton, and CB's in NYC (Oh my!). A senior in my school was so kind as to come from hillside to where I lived in Cranford, and back to the Pipeline or CB's (totally out of the way) for many shows. I honed the art of hitching rides with much success.

Eventually, my mom didn't like the idea of her 15 year old daughter spending so much time with a high school senior, and when I started talking about getting a band together with him, she forbade us to hang out. "The Babysitterz" went on to be known as "Blanks 77", and it would be another 9 years before I fulfilled my inclinations to front a punk band.

Brett Beach: My first show was in 1986 at Sandy's Arcade in Asbury Park, New Jersey. I was friends with a couple of the guys in the local metal band that was playing (Ripping Corpse) and another friend of mine (Dave Wyndorf of Monster Magnet) was filling in on vocals for a local hardcore band, Pigs In Space. Somethin' Else also played; their singer, Sean Thompson went on to sing for Unholy Alliance. It was a cool show and I was definitely into being there, but nothing outrageous happened. I mean everyone there was fucked up in one way or another. It was a cool collection of freaks, misfits, skaters, punks, metalheads, skinheads and other underground types.

Austin Farrell: My first show was in the summer of 1986. It was at a place called Modern Arts Studio. It was a recording studio in Rahway, New Jersey. The place was in the center of downtown next to the train station. Every now and then the studio would hold a show; it was more like a party. They charged a couple bucks at the door. That included seeing the bands, some food and a keg of beer. That night I got to see Stetz and The Accelerators. It was my first show and I was hooked.

Jon Field: Yes, it was in the tri-state area, but it's tough to pinpoint. That was mainly because of all the crossover shows at the time. My first REAL hardcore show (no metal bands on the bill, and/or not at L'amour) was October 19th, 1985: Fit For Abuse, Crippled Youth, Rest In Pieces and Schmeggma Egg at The Italian American Club in Mahopac NY. My friends and I were still metalheads in high school at the time, and were getting more and more into hardcore and punk. Some guys in the grade above us set up shows from time to time, so we decided to go. We had no idea who any of the bands were, but I distinctly remember loving the "mosh parts" in the Crippled Youth songs and thinking they sounded like nothing I'd heard before. I also remember buying the Rest in Pieces 7 inch and hanging out with them, which was something unheard of in the heavy metal world we lived in at the time.

Wendy Eager: What I would call my first "real" hardcore show was at Irving Plaza in the summer of 1981. The line-up was Stimulators, Necros, Circle Jerks. The one thing I distinctly remember about the show was that it was the first time I ever saw slamdancing. The way it was done was that a person would run across the near empty dance floor and slam into someone else. I recall at the time that it was weird. As for the bands, I was a Stimulators fan at the time, which was the reason I was at the show. I hadn't really heard either of the other two bands yet. The Necros took a little while to grow on me.

Frank Cassidy : My first official "punk" show was in '86 at Kean College, which happened to sit next to the neighborhood I grew up in. I remember Stetz (who were from down the road in Union), played. Their lp "Songs of Experience" can be found in used bins nationwide. I don't remember any of the other bands. I was psyched because I recognized one or two Stetz songs from a tape of the "New Jersey's Got It" comp I heard.

A few people were slam dancing, some were in combat boots. The music certainly wasn't groundbreaking, but the experience definitely was. I remember a few older friends telling me things like "This is nothing, wait till you get to CB's".

Djinji Brown: My first hardcore show was in the spring of 1986. I'm from the Bronx "uptown" and making the trip downtown to the Bowery was quite an adventure.

Ali Smith: Don't recall the exact one because going to hardcore matinees at CBGB's were a big part of most Sundays for me for quite awhile during this time. It was exciting though looking back I wonder why I was so revved up for all the aggression. It was definitely an aggressive scene. I guess I had some shit to work out.

Freddy Alva: My first show was in 1985 at CBGB's with Raw Power & Dayglo Abortions. I had gone on a dare with a friend of mine from school, my friend was more into The Cure/Goth scene & I was coming from a Hip Hop background, having being exposed to that while growing up in Queens (NY). We were both stunned by the music & slamdancing going on, but we kept a cool pose throughout the show; at one point, in response to somebody asking us if we had seen the bands before. We nonchalantly replied: "Sure, we see them all the time", never mind the fact that both bands were from other countries & were playing there for the first time. My friend never went back & but I was immediately hooked, though I couldn't at that point in time distinguish between what was "NY Hardcore" or the "California/DC sound". It was all just punk rock to me. I don't recall ever having any problems getting in, maybe because I looked older & all the people I hung out with knew of ways to get in without paying. One of my fondest memories of that time is getting to know more about the scene through these tough Puerto Rican kids from my high school. Years later I would read about how Hardcore was such a White, Middle Class/Suburban movement but all the people that I knew that were into Hardcore at that time, were not white or affluent & came from some rough ghetto neighborhoods in Brooklyn & The Bronx. The common thread that I shared with them was our similar background of being involved with Hip Hop at an early age & finding in Hardcore a kindred spirit. If not musically, but at its gut level visceral impact of being diametrically opposed to what was passing for popular culture in the '80's.

Marlene Goldman: 1986 was my first radio show and Murphy's Law helped inaugurate Crucial Chaos on WNYU. As for shows I saw: One of my first punk shows was at the old Jane Street Rock Hotel with the Cro-Mags and Exploited. It was intimidating for a newcomer who was into the music but wasn't yet part of the scene. Another show that left a huge impression was the Bad Brains at the old Ritz. That was my first time seeing them and they totally blew me away.

Gavin Van Vlack: 1981 in Vermont at Castleton State College. It was a bunch of local bands from the Rutland VT and New York area. I remember that myself and my friends used to hang at the radio station there because it was the only place you could hear anything different. We were all into metal at that time so anything loud was acceptable. We got into the show because my sister knew guys at the station and they liked her. My friends and myself were looking for anything to break the monotony of living in a bankrupt slate mining town and this was it. After the show we got hold of anything that

was even close to hardcore, we were hooked. Shortly afterwards my family moved to New York and I was lucky enough to meet up with like minded people and have access to better places to see bands like at The Anthrax and CBGB's

Wes Harvey: My first shows were in Baltimore in 1981 seeing a band called the Charm City Reactors. I did not like the band or the opening band. I did not like the Baltimore scene. Most of the people were rich kids from north Baltimore or from the Suburbs who were pretending to be poor or acting like runaways. Meanwhile they had an elitist attitude towards kids who actually grew up or lived in the city. Baltimore had a very big cultural divide between city and county in the early 1980s. I was really sick of Maryland so I moved to New York in 1982 and liked it a lot better.

Andrew Orlando: My first show was at CBGB's in 1987, it was an Agnostic Front show. I had long hair and was scared shitless. I did not get beat up and had a great time, though I did cut my hair soon after. I felt I found a place I could go every weekend to have fun with my friends and witness amazing hardcore shows.

Howie Abrams: The first hardcore show I went to was at a really weird spot in Queens called The Subway in early 1984 when I was 16. It was actually inside a subway station on Queens Blvd. and Reagan Youth and Ism were playing. I don't remember a ton about it other than it being a very strange experience. It was however the first time I'd seen a circle pit.

Chris Weinblad: My first show was of course a local show in a town called Nyack in Rockland County, NY with bands like Violent Youth (who later turned into a band called At All Cost) and I believe The Corrupted Ones and Undercontrol from NJ. That was my first true taste of hardcore punk.

Jordan Cooper: I don't remember the first show I went to, but I started going to the Anthrax in Stamford, CT in the fall of 1983. I just moved to CT from NY and met Ray Cappo (YOT etc) in my English class and he introduced me to hardcore and his friends. Every band I saw there early on was unlike anything I'd ever heard or seen before. Up until then the little bit of punk and hardcore that I'd heard was presented as something funny or weird. After giving the music a real listen and seeing bands play I saw that most bands were serious and the humor for the most part wasn't meaningless. The freedom felt by everyone there was clear and it was chaotic but not hostile, so it really felt good to be at those shows. I could list the memorable bands that played there in those days, but I think some of the best bands never even put anything out. One of the first bands I liked a lot was DRI and this other band their friends/roadies (I think) were in called Dog. I always liked seeing Violent Children play and all the other CT bands.

Adam Nathanson: My first show was Suicidal Tendencies, False Prophets, Detention, and Criminal Instincts at the Showplace in Dover, New Jersey in March 1985. My friends and I caught a ride with a junior from our neighborhood. We almost chickened out and went home when we got sight of all the skinheads and teenagers with Mohawks and bleached splattered jeans out front in the parking lot. Detention played "Dead Rock and Rollers" from their single, which I had just heard on Pat Duncan's WFMU hardcore

show on Thursday nights. Criminal Instincts featured a new wave school teacher on vocals, wearing blue spandex pants and skinny sunglasses. They hailed from my Northern NJ neck of the woods. False Prophets played “Banana Split Republic” from the P.E.A.C.E. compilation, plus “Taxidermist” and “Scorched Earth” from the ROIR New York Thrash cassette compilation. Stephan, the singer, came onstage in top form: goose-stepping, sporting a half mustache, black leather trench coat, and a walking stick with a shrunken monkey head affixed to the handle. I slammed in the perfectly configured pit delineated by the sunken dance floor. I was supposed to be holding the speed my pal Chuckie bought at high school that day, but I went into the bathroom and snorted it all when I saw what a blast the show was. My father insisted on picking me up at midnight, so I missed Suicidal Tendencies, even though I wore his army jacket adorned with my own rendition of the Suicidal skull on the back, done in White Out and black Pilot marker. When I tried to fall asleep that night, all I could hear was an emergency broadcast style test pattern in my ears due to my first exposure to the combination of amphetamines and live loud hardcore. The ringing never really subsided.

Mike Bullshit: It was a show with some small band called Nevermore and I think The Psychos in November, 1984. I had just turned 16. There had been an article on The Nihilistics and “slam dancing” at CBGB’s in the NY Newsday (Queens/Long Island newspaper) and it seemed like the place to go and the thing to do. I decided to start Bullshit Monthly right after that show. By early to mid-1985 I was going to CB’s every week – twice, if they had a show on Saturday, and also went to shows at the Lismar Lounge, Irving Plaza, No Name Theater, and some other places.

Chapter 2: CBGB's

My quest for all things punk would inevitably lead me to the “Holy Grail” of punk. That was the NYC club, CBGB. I knew about CBGB from my friend Rich, who had actually been there a few times already. He would tell me all sorts of stories that would just scare the shit out of me. It was a small little dark place where people would slam dance into each other, jump off the stage and beat each other up. But that was cool! Never did I ever imagine that at point, for a few years of my life, I would be wrapped up in all the drama that was the CBGB Sunday hardcore matinee.

The history of the club is now well known. Hilly Krystal opened CBGB in 1973 for a stage for unsigned and unique bands to play in NYC. As time went on, some of the regular bands that played often, like Blondie, Television and of course The Ramones, received the tag “punk” by the music press. CBGB became the place to go to see “punk” bands and the club in turn was the “hip spot” to be seen at. The mainstream music press took notice and it seemed that if you played CBGB, you would be looked at as a “band to watch”. The direction which CBGB would head to and become famous for is the Sunday Hardcore Matinee.

I could have went to the place much earlier than when my first show was. There was a couple of Sundays in 1985 when with friends in the city, it was suggested that we go to one of the matinees. I was always too scared. I probably missed a lot of good shows because of fear. What can I say, even though I knew and loved the music that was being

played on that stage, I thought I would get killed. I was told by a few people that I looked too “new wave” and would get my ass kicked.

Now, eventually I would have to suck it up otherwise, I’d never get on with my punk “career”. So my friend Rich and I decided that on January 19th 1986 would be my first CBGB’s show. I picked it because of the band line up: 76% Uncertain, Murphy’s Law, False Prophets, Sand In the Face, Killdozer, Chronic Disorder. Well, that’s what the flyer said. I know I saw 76% Uncertain and the False Prophets, but I don’t think Murphy’s Law or Sand In the Face played. Either that or I missed them. I know I didn’t stay at the whole show. Now for the short period of time that I was at my first CBGB’s show, I was totally blown away. I remember how loud the club was. One thing CBGB had going for it as long as I have been going was the sound system. Until I went to the Wetlands much later on in the 1990’s, I had always said that CBGB was the loudest club in NYC. Each side of the stage was just a wall of PA speakers which the vibrations would just knock you over.

As for the club itself, the place was a dump. That was part of the charm though. The first thing you’d notice was the front door. You never knew where to hold on to push the door open. It was a huge wooden door, covered with flyers, stickers, staples, nails and other assorted questionable items. If you weren’t careful, you could easily cut yourself on it. Upon entry, the area where you paid was on the right, a small desk where you were interrogated about your age, looked over and gave your five dollars or whatever the door price was that day. On the left was a coatroom, that I think they only used at night. That too was covered with crap. Walk a few more feet, you’d find the phone booth and either a video game or pinball machine right behind the desk. Turn around and look up to the raised area with the vaunted pool table, that again during the day was covered with a wooden sheet that most used as a record & t-shirt selling area. I heard at one time the pool table was available to use during the matinee but they got tired of repairing the felt that people cut up.

Along the narrow walkway to the stage area, you’d see the bar seating that CBGB’s was also famous for. I never understood why people would want to sit there to see a show because the viewing was terrible. Then again, those people were there mostly to drink. There were neon signs for practically every kind of beer available lit up, again part of the charm of the place. Every post holding up the short awning over the bar area was covered with the same shit that was on the doors. On the immediate left was the soundboard and some raised seating.

I could really never tell how big the floor before the stage. It was always so dark during the shows and I was rarely in the place at other times. The official “legal” head count was about 300 people, but I have seen at least double that at times for some of the bigger shows. It could really get crowded. The stage itself was cut on such a weird angle. There is probably no other club on earth designed like it. I’m sure in the beginning, when the club was first rented out, there probably was no stage and it was built like this to save space. To stand on the side of the stage, which was the primo spot in the place (more on that later), you were actually facing the crowd. Very strange at first but after multiple weeks of this you don’t even seem to notice. The stage always seemed like it would give way at any moment. The edges were in a consistent stage of splintering. Again, it was part

of the charm and couldn't be duplicated anywhere else.

Now, with my limited experience in the backstage area of CBGB, I can only tell you what I know. For about a year and a half I never went back there. Heard too many crazy stories and was content with just staying upfront and watching the bands. Eventually, when I became friends with many of the bands, I was back there a few times. The two rooms in the back looked like the rest of the club, like shit. Ratty couches, writing and stickers over everything. Nobody was rock stars here (at least not until later on), so most people would rather just go hang outside with everybody else.

One thing that I can't comment on is the most unspoken part of CBGB, the bathroom. Now a legendary urinal, if you do a search on the internet you'll find many photos of it, the bathroom at CBGB's to most of us was a mystery. For all the years that I went to the club, I never once ventured to it. I heard way too many bad stories about it. I know of few people that actually were desperate enough to even take a leak. Chances are you were more concerned on hearing the bands and you just learned to hold it in.

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Something happened in NYC in the year 1986 which, through reactionary legislation, would affect clubs that sold alcohol. One of the big stories early on in the year was the Robert Chambers case. On August 26 1986, Robert Chambers a 19 year old rich kid, on a night of binge drinking, murdered a young woman, Jennifer Levin in Central Park. Apparently, she wouldn't give in to his sexual advances and with her own pantyhose strangled her. He was dubbed the "Preppy Killer" and brought national attention to underage drinking, which they both were participating in. The drinking age in NYC at this time was 21.

The NY state, due to the attention the case received, used this as an excuse to ban anyone under 16 entrance to a club or bar which served alcohol. If you were underage and there was a hand stamp, there would have to be a different color to the bar patrons. Since the furor of the murder was still high for months afterwards, this law was going to be enforced. An infraction meant loss of the liquor license and/or closure of the establishment. From what I understand, it wasn't a big deal to see extremely young children at CBGB, but that was going to change. From that point on, you have to be 16 years old with a valid i.d. The person in charge of this enforcement at the Hardcore matinee was no other than the owner's wife, Karen Krystal.

For those who were not there in 1986, it's really hard to explain Mrs. Krystal. I just remember this old lady in a ratty sundress, with a giant pocketbook, standing next to the desk where you paid, yelling at people young and old. Most of us thought she was insane, which she actually may have been. The fact of the matter though for many of us, she was person who would have control over if you'd see any bands that day. It was like playing Russian Roulette, you just had to hope you caught her in the right mood. I always wondered if she gave lessons to those other club doormen because her methods were that random.

At this time in my life, I was going through this mentality that I wasn't going to carry an I.D. on me. I didn't drive at the time, so I didn't have a driver's license. Getting into CBGB was never really a problem for me, I was 18 when I started going. I think each time I had the luck of the draw but a couple of times I got nailed. Everybody who went to CBGB's remembers the process that you went through. You would be asked if you were at least 16 years old. If you said "yes", you'd generally have to prove it if Karen or whoever working the door that day thought you looked too young. Now bear in mind, most people younger than 18 didn't have ID. If you didn't drive you would never need it. It's not like those movie theaters really enforced rated R films, they just wanted your money. CB's was a whole different world. Instead of an ID, you could use your birth certificate. I know, sounds absurd, but this is how many young kids got in. Well, most of the time.

Kids would be waiting in the line with their birth certificates, some would get in. If you got rejected, which could be for any reason, you'd go outside and pass it to one of your friends and they'd try. Again, Karen Krystal's methods were so random that one person would be sent away and the next one with the EXACT same birth certificate would get through. That kid in turn would get stamped, go inside for a few minutes and then come out and give the birth certificate to another kid. This went on until almost everybody left on line got in. There was always an unlucky few.

Of course, there was many other ways to get in, some extremely unethical. The main way to get into CBGB without id (and without paying) was to rub the back of your hand onto somebody's who just got stamped. This was always a viable option due to the fact due to the pit action going on, people's hand stamps would be practically gone. Since at the time there was re entry, on the way out for a breather, you would get your hand stamp re done and immediately find somebody and transfer it while it was still wet. This was a fine art. You had to make it look clean but at the same time, a little messy so that it looked like you were inside already. On a real busy show, people asked for your hand stamp, you'd walk by just fast enough so they couldn't get a good look. More often than not, it worked. If you got caught, you'd get thrown out but then you would just try again. This was so rampant. I know we were supposed to be there supporting the bands but everybody did this at least once in their life.

One risky way to get in but with alarming frequency worked very often was to just walk in. This was pretty much guaranteed to work if the place was really busy. If the people collecting the money were not with it, you could bend down and walk right by and disappear in the crowd. You had to be quick. It would really be effective if you were short. One funny thing I remember was when I was getting interrogated by Karen, one of my underage friends slid under between my legs and went through. There was always some way to gain admittance if they wouldn't take your cash because you were underage.

One extremely crazy example of Karen's weirdness was this time I was at CBGB's with Wendy Eager from Guillotine Fanzine (an old classic NYC 'zine that was kinda reaching its' end run at the time). I walked in first, Karen looked at me and I gave her my money and waited for Wendy to come in. "Honey, you are too young to come into this show. Let me see ID!" Now for those who don't know at this point in time, Wendy was probably in her mid to late 20's, much older than me. Most women would be flattered to be asked for

ID but this was insane. “Do you know how long I have been coming to this club! Since like 1981!!”, Wendy exclaimed. “I don’t care, I want to see some ID.” Karen was not budging. I thought Wendy was going to lunge at her throat, it was madness.

After a while, I became such a fixture at CBGB’s I ended up on many bands guest lists and usually went in with band members. “He’s with the band” was commonly heard. Everybody did their part to help someone get in. The funniest thing of the whole affair was most of the bands that played CBGB were all underage and had members under 16. Youth of Today, Side By Side, Gorilla Biscuits and others had to come up with different ways to get their own band members through. Once they were in, usually coming through the doors while the bands sound checked early before the show, those guys could never leave until they at least finished their band’s set.

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When I started going to CBGB’s, all I wanted to do is to be as close to the action as much as possible. I never was the guy that would be in the pit, moshing and stagediving. I was and still am too introverted for that. Plus the fact that I wore glasses and didn’t want them to be broken. As mentioned previously, the best viewing at CBGB’s was on the floor at the side of the stage if you were just an average joe. If you really “cool” and friends with the band, you could sit up on the ledge behind the drum kit or on the other side of the stage itself. So, many of us common folk would crowd along the side of the stage. I tried to keep my back to the wall as much as I could. In this crowded situation I always had this fear of getting my wallet stolen or hit from behind. Those early days for me were scary and I was super cautious. The problem with this situation was that the area in which people were standing was a pathway to the back of the club. This didn’t sit well with one of the club’s long time bouncers, Dennis.

It’s hard to explain the bouncer situation at the CBGB’s matinees. When they started doing them back in the early 1980’s, they hired local scene kids to doing the bouncing duties. By the time I was going there, they had a regular group of people working, including guys who were into the music. Big Charlie, who died a few years back, was a beloved fixture on the stage. A very tall and well built Black guy, always in army fatigues, Charlie was truly looking out for everybody. He also did bouncing at other places, famously at some of the big Ritz shows, where kids who ask him to throw them off the stage! A couple of guys, Troy and “the Twins”, were also very cool. Hell, I’ll even be generous to Jon “The Wrecking Machine”, who was a dick at times, but did basically did the job well. Dennis, though, was the guy everybody hated.

Dennis was a large guy, with a mustache, sleeveless shirts and one of those white trash baseball caps with the mesh in the back. He would like to be “friends” to all the girls there, always talking some shit to try and impress them. The thing he did best was bother the hell out of everybody just trying to watch the show. “Clear a path!” “Alright, move the fuck out of the way!” “Everybody out of this area!” This was usually followed by excessive hand motions and gestures. Nobody really liked him and to this day I really don’t know where he came from or after a couple of years, after leaving CBGB’s, where he went.

After about a year of the putting up with that nonsense, I started looking in the club for a better position for viewing. There was only one time I actually stood on the stage for a band and that was when Breakdown played their 2nd show at CBGB's sometime in 1987. I had no real desire to after that. Putting up with the bright lights (I still don't know how bands put up with that) was not my idea of fun by a long shot. Along each side wall was bad too, too much obstructed views by the PA. If it wasn't too crowded, standing at the edge of the bar facing forward was good too but most people did this. I would have to go further back to find which would be my nesting place for the next couple of years.

"Hmmm...the pool table area always seems vacant...", so that where I headed. Up on the back riser, was the infamous pool table. Again, for the matinees, it was covered by a thick sheet of plywood. It came in very handy for bands to sell their merchandise, such as demos, records and t-shirts. At this time there were only really two places in NYC where you'd be able to get local bands t-shirts, Some Records (which will be discussed in another chapter) and the back area of CBGB's. On a good show, bands never had enough shirts. At one early Sick of It All show, they made their first shirt, the Calvin (from the cartoon strip, Calvin & Hobbies) one. They just get done playing and Lou announces that their shirts are for sale in the back. There was a mass rush of people that headed through the narrow corridor to the pool table. The floor was literally emptied, only a couple of people mulling around wondering what the big deal was. I headed back to buy one and they were all gone. I learned the errors of my ways on that day and made that decision to always be in the back so I could get first crack at things like that.

The pool table area had a great line of sight to the stage head on. I've probably seen about half of my CB's shows from this position, including the infamous "Shutdown" show on October 18th 1987. The main problem with it though that sometimes the seating area would be filled with people "needed" to stand on their chairs and block the view. For the most part, if you were looking for me, people knew more often than not, I'd be there.

There was a bad part about it too. Since everybody knew you were back there, you'd end up as the coat rack for your friends. "Dave, can you hold my wallet?" "Can you watch my coat, records, etc...?" I would be there sitting on the end of the pool table with a pile of personal items from others. My honest reputation preceded me for many years. Later on, when I was selling records at shows, people would always know who to turn to watch their crap while they went to dance the night away. There was inside joke actually started amongst a few friends about me leaning up against the pool table watching the bands. They called it a new dance, "Dave style". A few others, like future soundman & musician John Hiltz, got this tag to.

One of my favorite stories that revolved around the pool table area was in late 1988. Life's Blood had just put out their 7" recently and Adam Nathanson, their co-founder, was excited because he wanted to sell them. The thing was there really wasn't a good place to sell records in the city anymore. Some Records had just recently closed and the other stores in the city only were taking a few copies each. "Dave, want to help me sell these at CB's?" "Sure!" I replied. I cannot for the life of me remember the show, though I

know for a fact it was the now very famous metal act Biohazard's first show at CBGB's. We get up by the pool table and we open the couple of boxes of 7"s we had. Biohazard has these bright orange shirts and demos that they were charging \$5.00 for. As people were getting bored with the band on stage, they would head outside for a breather. Adam hung over the railing, "Life's Blood 7"...Only \$3.00!!" and they started selling. The guy selling the Biohazard items was perplexed because they didn't sell anything yet. I heard him mumble, "Who are these guys?"

After the band's set, more people started to come through the area and freaking out that the Life's Blood 7" was out. Adam starts handing me money and before long one of the boxes is empty. The Biohazard guy is stunned and now angry. All the while this is going on, another guy in Biohazard is hitting on Adam's girlfriend, who is sitting nearby. Now Adam is by no means a tough guy and proceeds to politely telling the guy to stop hitting on his girlfriend. He was "Fuck you, what are you going to do about it?" "No reason to get mad, just have a little respect".

I quickly get an idea and run outside and find our friend Wes, who drew the Life's Blood 7" cover and was around the scene since the early 1980's. I explained what was going on inside and said I thought there was going to be trouble. Jason from Krakdown comes over and is like, "Who is starting trouble?" Wes was like just point them out and don't worry about it. I led Wes inside, pointed them out and he turns around and goes back outside. I whisper to Adam not to say anymore and we got back to doing what we were doing best, selling a lot of records. I then see the guy from Biohazard go outside and after a few minutes walk back inside and starts talking to his friend selling shirts. They are giving us glances and nothing else happens. Later on, Wes told us that he had a "talk" with them. I guess that diffused the situation quickly!

Our good fortunes did end that day though. After about an hour of selling almost every record we had, Karen Krystal notices us up by the pool table. She comes over and screams, "Hey! What band are you in?" "Life's Blood" Adam responds. Karen then turns goes over to the desk, looks at some papers and comes back our way. "Your band is not playing today! You can't sell anything here...get out!" Oh well, I think we were nice and took the empty boxes with us. We left looking back over our shoulder laughing at all the unsold Biohazard demos, which they marked down on the sign from \$5.00 to \$3.00!

Some of my CBGB's show memories...

3/9/86, Corrosion Of Conformity, Damage, K.Martians and Leeway

The only thing I remember about this show was how excited I was to see COC finally and was ultimately disappointed. I recently just met A.J. Novello at this point and saw Leeway for the first time. Wow! I didn't know who he was at the time, but Eddie Sutton was all over the stage, high five-ing & slapping hands, diving into the crowd. It was insane. It was one of those early shows that I was at which made a big impression on me.

3/16/86 Straight Ahead

Again, not sure who else played this show but who really cares? My first time seeing Straight Ahead and one of the best bands that I ever saw. What might sound weird considering the future popularity of the band is that the show was sparsely attended. I think there might have been 20 people during their set. I actually stood in the pit area. A video of this show exists somewhere and it's just amazing.

4/27/86 Agnostic Front, Carnivore, Crumbsuckers

Didn't even bother going in for this one. Crossover was at its height and I remember people in the scene were just dulled out by the whole genre. It was around this time that Agnostic Front's 2nd LP "Cause for Alarm" came out and they were vilified from all corners. In retrospect, it's a pretty good record, musically and lyrically. When this LP was released though, people were crying "metal".

5/11/86 The Mob, Unjust, Warzone, PTL Klub

First time seeing Warzone and it was strange since I never saw a "skinhead" band before. The crowd was going nuts. I would see them many more times after this pre-smoke machine show, each time more interesting than the next. The old NYC band, The Mob, has just released their first LP on Big City Records and of course everybody was like "Cool! Old style NYHC!" Man, what a downer. The singer came out in tight golf shirt and was like dancing side to side while singing. I was thinking, "This is something you'd see in a rock club or something!" The LP wasn't that hot either in my opinion.

5/18/86 Token Entry, Damage, Children In Adult jails, AOD, seizure

My 2nd time seeing Token Entry. I'm pretty sure there is a video of this show with me on the side of the stage bobbing my head up and down to the music. Good black mail material for sure. Man, I loved that band. When AOD played someone yelled out, "You're a faggot!" and in a typical AOD fashion, Paul replied, "Hey, that's mister faggot to you!" Adrenalin OD where one of the few "not so serious" hardcore bands I liked.

6/8/86 Warzone, Youth of Today, Crippled Youth, Rest In Pieces

This show in my opinion is where Youth of Today became legend. It seemed like everybody who was somebody in the scene was there and it was one of the best live performances by any band that I have ever seen. I'll be honest, I can't remember any of the other bands that day, except that Crippled Youth really sucked. It's amazing to me that they got it together and two years later released one of my favorite hardcore records, "Speak Out". Another memory of this day was in the evening I went and bought scalped tickets for Depeche Mode at Radio City. Another notable thing about this show was that it was the only time Tommy Carroll (of Straight Ahead) played drums for YOT at CBGB's.

7/5/86 Cro-Mags (record release)

I was in the city this day, but there was no way I was going to this show. My friends told

me all about the Cro-Mags and their reputation. Some told me based on how I dressed (I was still very new wave at this point) that I would get my ass kicked. In my travels, I remember this was the first time I saw some of the NYC Gay Pride Parade. If you listen to the recording of this show, you'll hear Jon Joseph make a comment about the "faggots marching down 5th Avenue". If I only had some balls I would have seen this historic show.

7/20/86 Straight Ahead, Warzone, Antichrist Newsboys, Rest In Pieces, Ed Gein's car, The End (CA), far back deep, Ludichrist

The Guillotine fanzine benefit show and the infamous riot that occurred afterwards is one of my most vivid memories of CBGB's. I was still hanging out with the people behind Guillotine and so this was a big deal for me. Many of my favorite bands were playing so it made it even more exciting. This entire show was videotaped and has been widely circulated. I actually taped the whole thing on my cheap tape recorder. One great part of the show was when Arman from Rest In Pieces comes off the stage and sings most of the set from the pit area. This was Straight Ahead's best set by a long mile, never seen them better than this. Right when Straight Ahead finished, Big Charlie Hankins grabs the mike and let's everybody know that there is a big riot going on outside. "You guys all talk about unity! It's time to prove it because those guys out there have bats!"

The show was packed and there were a lot of people outside too. Now I don't know what really started this big ruckus. Rumors were abound. The conclusion that everybody could basically agree on was that somebody started with one of the homeless guys living in the halfway house over CBGB. In turn, the people upstairs started throwing garbage, bricks, piss filled bottles, etc...out the windows onto the crowd below. I was standing outside just when this began to happen. Just imagine about 50 people trying to run into CBGB at the same time, through that crappy door. The guys with the bats were a group of skinheads who were just looking for an excuse to hit people. There was word that Mike from the Nihilistics got cut on his arm by a transvestite! After about 10 minutes inside CBGB, I found my friend Pat from Guillotine who said he was getting a ride out of there. I asked if I could go with him because I was worried I was going to get killed. We ran outside and it was chaos. A mix of people throwing stuff, people fighting and people just standing there watching. Traffic was stopped. I don't know the kid but somebody smacked this guy in the face with a skateboard and the guy flew into a cab's windshield.

We ran across the street to where the car was parked. I dove into the open window and just took in this crazy scene. We bolted out of there uptown to the train station, not believing we just went through all of that. It was the first time that I experienced mass violence and didn't stop breathing until I got on the train home. Needless to say I had some good stories at work the next day.

8/31/86 JFA, Token Entry, The NY Hoods, The Gorilla Biscuits

This CBGB show is most famously known as The Gorilla Biscuits first show. I am not even sure they had the demo out yet. The crowd was quite large due to the good line up, so they were lucky many people got to see them. Right away, people were asking "What

the hell is a Gorilla Biscuit?" The NY Hoods & Token Entry were great as usual and all the skaters were there for JFA.

9/7/86 Youth Of Today, Death before Dishonor, Bold

There was a couple things notable about this show. It was Crippled Youth's first show as Bold. They were still pretty bad at this point but the name change was in order. This was Death before Dishonor's last show. Their singer, Mark Ryan, would change the name to Supertouch. It was also the very first time I heard the term "old school". Mark Ryan listened to a lot of hip hop and it influenced his talk and music. Youth of Today just became more and more popular with each passing show.

9/14/86, Adrenalin O.D., Bedlam, B.G.K.

Weird things can happen in your life at any moment. I was waiting it seemed forever for this show. I wanted to see BGK from Holland and plus my two favorite NJ bands, AOD and Bedlam were playing too. As fate would have it, the day after the Youth of Today show, somebody at my job was fucking around and threw a heavy nut (I worked in a fastener company) right into my face. I tried to swerve away but the impact of the nut hit my glasses and shattered them. Some of the broken glass went into my eyes. I was rushed into emergency surgery and luckily it wasn't bad. None of the glass entered the corneas, but my eyes were bloodshot. The guy was fired and I had a couple of weeks off of work. My eye sight was pretty bad but I was determined to get to that show. That Sunday came and I tried to watch the opening bands. CBGB's was just too dark and I could see anything expect blur everywhere. I was bumping into people so much I just decided to go out side to play it safe. I ended up listening BGK from the outside looking through the open CBGB's door. It was at this show I really started talking to Adam Nathanson and from then on in went to all the shows with him.

10/26/86 Nausea, PMS, APPLE, Circle Kaos

I could be wrong though I'm pretty sure that this was Nausea's first show at CBGB's. I just remember standing there with my mouth on the floor. I never saw a band before with two lead singers. Due to the line up of the show, there wasn't too many people there, so everybody missed out. The only reason I was there was to see APPLE, who were probably the most hated band in the scene at that point besides the False Prophets. I'm glad I went that day.

11/23/86, Ludichrist, Straight Ahead, Nausea and Prong

This was another hot show. It was Prong's first show and before they went in a more metal direction, they were great band. Since Straight Ahead was playing the show, the place was pretty packed. This is where Nausea shined and gained a huge fan base. Nausea appealed to punks, skins, straight edge kids everybody. People were going nuts, actually moshing and stagediving to them. I think in retrospect it was because of this show that they ended up on the Revelation "Way It Is" comp. Straight Ahead were insane. Tommy Carroll was all over the stage and the crowd was losing it. I look back at times like these

and still can't believe it.

12/7/86 Youth Of Today, Bold, Slapshot, Gorilla Biscuits

A straight edge kid's wet dream. What a line up! The big thing about this show was that it was the first time Slapshot was going to play NYC. From what we were hearing was that Slapshot was coming down to start shit and try to bring back the old Boston NYC rivalry. Yeah right. I loved that first Slapshot record and was happy that they might blow YOT off the stage. No schism started and maybe that was because SS brought their roadies who were these huge muscle bound guys. The show was awesome and of course Choke had his hockey stick out. This was the Youth Of Today's first show with Richie Birkenhead in the band and the "Break Down The Walls" Lp soon followed. I also bought a red Slapshot t-shirt with the classic design and found out it was one of 10. Cool.

1/18/87 Murphy's Law, YDL, Token Entry

This show is most notable for the fact it was Tim Chunks singing for the first time with Token Entry. They had recently kicked Tony and Arthur out of the band for reasons unknown to me. This is where I started to lose interest in them. I never thought Tim was the greatest singer, especially for one of my favorite bands. It was also an early YDL show and there were skinheads galore and American flags everywhere.

2/15/87, Dag Nasty, Verbal Assault, Bold and Death Before Dishonor

Another huge show that many people I knew were at. This was the first time that Dag Nasty played CBGB and it was packed to the gills. Verbal Assault was another big draw. I was getting soundboards from the board operator at the time and I made a cassette of the Dag Nasty and Verbal Assault sets. I was a big tape trader and traded that particular tape to death. Bold covered Minor Threat's "Filler" and I was standing next to the stage as they played it. Brian Baker came out from the back area and just happened to stand next to me. I looked at his facial expression and it was one of "Ehh...who cares."

3/22/87 Ludichrist, Leeway, Sick of it all, Stillborn

My friend, Terry sang for this band called Stillborn and I was really into them. I made my first "flyer" for this show in support of them and for my friends in Sick of It All and Leeway. For some reason, I just can't remember specifics but it was a great show and well attended.

4/5/87 Youth of Today, Warzone, Side By Side

Side By Side's first show and I'm sure that it was the only time Gavin Van Vlack appeared with them on stage. It was very weird about Side By Side. They made and only sold 10 copies of their demo. Of course, I was one of the lucky few who got one and through the wonders of tape trading though everybody had a copy of it. Youth of Today had just come back from their West coast tour and they were all very tan.

5/3/87 Straight Ahead, Beyond Possession, Sick of It All, YDL

Can you imagine an all NYC show with the exception of one band? Can you imagine the reaction to that one band, the Canadian crossover act, Beyond Possession? I tell you that must have been one tough show for them to get through. There were a couple dozen skinheads in the front of the stage, with t-shirts over their heads pretending it was long hair and totally mocking the band. Jason from Krakdown later told a group of us at Some Records, "I was pissed at the kids there. I had to push some of those guys around. Beyond Possession ROCKED!"

5/10/87 Underdog, The NY Hoods, Altercation, Trip 6

Underdog's first show without Richie & they got Carl (who would later be in the Icemen) as their new singer. Now at this point in time, I don't think Richie was coming back to Underdog. If that wasn't the case, why go to all the hassle of practicing a new singer. It was weird. It was in 1987 when they became huge and this was one of the shows which helped make them that way.

5/17/87 Token Entry, Krakdown, Side By Side, Stillborn

An absolute stellar line-up. This was Token Entry's record release party but sadly the record didn't show up. There was such mass disappointment among the crowd. After I asked Ernie, Token Entry's drummer about it later, he said, "Hey they are doing us a favor, I can't be mad about it!" Token Entry was known for spraying silly string during one of their songs when they played live and it seemed like everybody there had a can. What a mess. Tim Chunks would become infamously known for saying "Mosh it up!" a million times during the set. Really, twice was overkill.

6/21/87 Underdog, Life Sentence (IL), Half Life (PA), Rest In Pieces

I made what I think is one of my best flyers for this show. This was the second Underdog show sans Richie and they were better than ever. My friend's band from Illinois, Life Sentence played this show and got a few of us on the guest list. I remember yelling at my friend Sammy for not even watching them. I thought that was pretty lame after getting in for free. The Rest in Pieces Lp came out around this time and what a set. They really were one of the best bands around at this time.

7/4/87 (sat) Reagan Youth, Nausea and APPLE

I was in my heaven at this show. I hung out with some punks from my area in NJ and we all went to this show. It was weird to me at this point why the shows were so segregated. All these bands were good, where was the youth crew and the skins? First time I got to see Reagan Youth. They were sort getting back together and sadly this wasn't a great set for them. I think we all cut our losses and left halfway during the set.

8/9/87 Uniform Choice, Breakdown, Wrecking Crew, Suburban Uprise

Around this time, CBGB's was really cracking down on young kids. Even when Karen Krystal wasn't there, they were turning people away in droves. A week before, I remember Jules of Side by Side saying, "Dude, if they keep this shit up we have to just bum rush this show!" When I made the flyer for it, I wrote that. I look back and realize how corny that saying was. A lot of people actually got in and were terribly disappointed by Uniform Choice. They didn't have that Standing By The Sun Lp out yet, but were playing that type of material then. Alex from Schism said to me later, "Man, what is with Dubar's hair! It's like he hasn't cut since Screaming For Change came out!"

9/13/87 Krakdown, Rest In Pieces, Token Entry, Verbal Abuse

This show was mobbed because everybody wanted to see Verbal Abuse. None of us were disappointed. Verbal Abuse destroyed. That doesn't take away from any of the other bands that day. Krakdown, Rest in Pieces (who's now classic Lp "My Rage" had recently come out) and Token Entry all had great sets.

9/20/87 Adolescents, Sick Of It All, Breakdown, Underdog, Problem Children

During Breakdown's set, it was the only time where I actually stood on the CBGB's stage during a band's set. It was the "thing" to do at the time and Jeff wanted a lot of people behind the band for effect. Not that they needed it. This was one of the early Breakdown shows with the classic demo line up. This show sealed their popularity. I felt bad for Canada's Problem Children, they were totally out of place on the bill, overshadowed by 3 huge NYC bands and California's Adolescents. Richie was also back in Underdog, after leaving Youth of Today.

10/18/87 Youth of Today, Side By Side, Gorilla Biscuits, Pagan Babies

This was the infamous "Shutdown" show at CBGB's. For weeks, people were getting more and more pissed off by the 16 year old entry thing, bouncers enforcing a "no stage diving rule" (somebody was hurt during a recent show and the parents sued) and other nonsense. Tensions were really high. It seems like people were saying, "Let's rip this place down". The show was of course packed in tight and the Pagan Babies enjoyed a large crowd. GB and Side By Side played with all sorts of comments being made about the club's policies. Kids were trying to get up on the stage but were being tossed off. Youth of Today played a rigorous set and the crowd was too big for the bouncers to control. By the one of the last songs, Ray made his famous comment, "You know, this club has their policies. They are going to tell you what to do but I'm not going to. Do what you want!" with that about 100+ kids jumped up on the stage during "Youth Crew" and nobody could do anything. They played a couple of more songs with everybody still on the stage. You couldn't even see the band. Sound was cut, show over.

What was the outcome of this? Was CBGB "shutdown" as popular lore states? No. They kept having shows beginning with the next week. It's just that if you were considered a "Youth Crew" band or a band associated with Youth of Today, you were banned from playing CBGB. After this date, many of the bands who had a harder time getting shows started getting them. It would be a few months before any "youth crew" type band would

play. It was also the last time Youth Of Today would set foot on the stage of CBGB, they never played there again.

10/25/87 Ludichrist, School of Violence, Damaged, Krieg Kopf

The only thing I can remember about this show was that the singer of Krieg Kopf told some really bad jokes between songs. I can't even think of one he told they were so bad.

1/10/88 Lethal Aggression, Prong, Mental Abuse, Sheer terror

It was one of the first Mental Abuse "reunion" shows and remember Adam Nathanson and I totally losing it. If you never seen Sid Sludge & Mental Abuse either during their first or second run as a band, you really missed out. It was also another great Sheer Terror set, how could it not be?

1/24/88 Sick Of It All, Krakdown, Raw Deal, Absolution

If you think about it, the year of 1988 was the pinnacle of the CBGB matinee. Even though popular lore states that 1988 was the year of the Youth Crew, it really wasn't. That was 1987. The shows at CBGB in general started to look like this absolute classic line up. This was Raw Deal's first show. The breakup of Breakdown and some of its members forming Raw Deal affected many people in the scene. Close friends of Breakdown's original line-up, myself included, were kinda torn personally. You might have felt if you backed one band, members of the other band might get mad. It was a weird time. That said, Raw Deal were impressive with their first show and the demo was pretty good. This was an early Absolution show that really got them noticed, there would never be another band like them. Sick of it All finally started getting on CBGB bills on a regular basis and it would catapult them to huge popularity.

2/14/88 SFA, Verbal Assault, Bugout Society, Abombination

There was nothing really special about this show except the fact that it was Abombination's first show at CBGB. They impressed the hell out of everybody and would release an interesting demo that is still talked about to this day.

3/6/88 Token Entry, Swiz, Wrecking Crew, Beyond

An interesting line-up. Token Entry was totally overshadowed by the opening bands, including a little band called Beyond. They had put out a demo, which would turn out to be one of the most popular and well known recordings in NYHC history. Beyond's first show at CBGB changed a lot of people's minds how the NYC sound should be. It was also Swiz (from DC) and Wrecking Crew (from Boston) first show in NYC.

4/17/88 Underdog, Sick of it All, Raw Deal, Absolution

Here's another classic CBGB bill that 1988 would be known for. I think that Underdog was still good at this point, so I probably saw them. Every band killed, no question.

4/24/88 Life's Blood, Sheer Terror, Mental Abuse, Stillborn

I'm not sure what Adam Nathanson was more excited about, his band, Life's Blood playing CBGB for the first time or the rest of the bands on the bill. Life's Blood were a little sloppy but made a great impression on the crowd here. How could you go wrong in life with the show the week before and then seeing all these bands? I remember being very excited during about the scene these couple of weekends.

6/12/88 Bold, Crucial Youth, Zombie Squad, Music for the Deaf

It was at this show (and another with Slapshot later in the summer) that Bold played, in my opinion, their best. They were the first "youth crew" type to play CBGB in months and with Youth of Today on tour, Bold received a lot of attention. This show would lead, Neil Burke of Life's Blood to exclaim, "Those little shits are actually pretty good!"

6/19/88 Nausea, Half Life, Soulside, Strange Flesh

I'm kinda clueless about this show. I'm sure this was DC's Soulside first show in NYC and that it was Nausea's first show without Neil singing. Amy was singing solo at the time and I always thought they were really good around this time. Sadly, Al from Misery would get into the band as their second singer and it was all downhill from there.

8/7/88 - Burden of Proof, SFA, Breakdown

This was the first and only time Burden Of Proof played CBGB. They were known for Jon "da Wrecking machine" on drums and putting out a 12" that was pretty well received. They disappeared as fast as they came in, I always wondered what happened to them.

9/4/88 Nausea, Misery, Blind Approach

The true beginning of the end of Nausea. Misery was a crust band from Minnesota and this was the first time Misery & Nausea would play together. This show lead to their singer Al, joining up with Nausea as their singer and forever change that band's sound. A notable thing about this show was the Minnesota band, Blind Approach. They came down and played 3 shows in the area (including one at the Anthrax in CT) and blew everybody who saw them away. They received more kudos to an out of area band then I had ever seen. After putting out a couple of seven inches, they just disappeared.

10/23/88 Beyond, Maximum Penalty, Gorilla Biscuits, Raw Deal, Agnostic Front (pete's sake benefit)

There was an incident in Yonkers NY. That Sick Of It All played and somehow through some misfortune, Pete Koller got arrested and had large legal fees. It was one of those benefits that started popping up and this was very legit. I'm not sure why but I didn't go to this show.

12/11/88 Nausea, Life's Blood, Public Nuisance, The Radicts

This was Life's Blood's last show. I made a double flyer that if you put them side by side, there was a complete skull on it (the other one was for a Lismar lounge one the day before). It was a weird day seeing them play this one. Life's Blood existed for only a little more than a year, but it seemed like a lifetime. Numerous singers, a demo, a 7" (and a split) and a lot of shows (I only missed the Albany and Anthrax ones). What an impact this band made in such a short period of time.

3/12/89 - Collapse, Outburst, Absolution, Krakdown

Collapse was a band who I didn't like all too much but looked like they were on the verge of taking off. Headed by Sean Murphy (who briefly sung for Life's Blood), this was their first show. Krakdown and Absolution were at the top of their game, both bands would call it quits very soon afterwards. I never was a big fan of Outburst, I was indifferent as they played.

6/18/89 Raw Deal, Krakdown, Uppercut, Eye For An Eye

I reviewed this show in my fanzine "In Memory Of..." and the review became infamous for one line, "Well, I took no steps forward and a lot back out the door when Raw Deal came on." To me, Raw Deal were just getting tired. Too many thugs were showing up to these shows and it didn't seem much was said about it. Krakdown were on fire and Uppercut were cheese.

The Question was "CBGB's was "the place" to see punk and hardcore shows esp. in the mid-late 1980's. What was you first show there? What memories or stories do you have? Did you ever have a problem with getting in due to a young age"?

Jim Testa: As noted, my first CB's show was the Ramones in 1976. I had trouble getting into shows because I was too old, not too young! (Actually that's not true - amazingly, nobody ever gave me shit and not one skinhead ever beat me up because I was older than everybody else in the scene. But then, we had Donny the Punk around back then and he was older than I was!)

Seth Amphetamines: Had to be 1986. Saw Verbal Assault, GI, Dag Nasty and I think Damage opened. Damn, I miss that band. I went with about 8 other punks, half of which I had just met hanging out on St. Marks that day. My friends and I would either drive in or take the train every Sunday (if we didn't go to City Gardens). I was pretty blown away by just being around other NY punks and of course at CBs. It was kind of surreal. After the show I remember sharing some beer out front of the club with a few punks and a couple of skins. You just didn't have that in suburban NJ at the time.

I was already 17 though I looked 12. I do remember thinking I wanted to come every Sunday but City Gardens also had some great all ages shows on Sundays too so it was always a toss up.

Rob Fish: Well, the first thing I remember was the art of making a fake id the week prior to mine and my friends first CBGB's show. See we were all 14 and 15 and by that time CBGB's was hard line about the 16 year old age limit. I had a typing class as one of my electives so I was charged with forging birth certificates. I remember getting two copies of everyone's birth certificate and asking the Teacher if I could spend time after class practicing... I think she was in shock because I barely ever showed up for any class, what to speak of ask for extra class time, but she obliged. It was a fucking mess. At one point I resigned myself to failure when a girl who liked me happened into the empty classroom. I quickly explained to her my dilemma and enlisted her help. She showed me what to do and within 20 minutes I had 5 new birth certificates certifying us all as 16 and 17.

I remember getting dressed in the morning and explaining to my parents that my friends and I would be heading to New Brunswick for the entire day to go skating. I believe about 11 of us hoped on the train together. An older friend, AJ, explained what we should expect and warned that we needed to know our birth certificate info well because we looked 10. So we studied like never before on the 40 minute train ride in.

Standing outside of CB's was so damn intimidating. It didn't matter who played because there were always lots of skinheads and homeless people confined to the same neighborhood so something crazy was always on the verge of happening.

My first show at CBGB's was Dag Nasty, Verbal Assault and Death Before Dishonor in 1987. It was an amazing show although it was probably one of the calmer ones I ever attended.

Some highlights: Fall 1987 Youth Of Today, Side By Side, Gorilla Biscuits – As we weren't the most organized bunch every trip entailed memorizing a different birth certificate. You could walk through the train on the way to NYC and find kids in every car doing the same thing... studying their id's. I remember being excited for this show. My friend, Ari was maybe 40 people ahead of me and the plan was he would get in, pass the id to AJ who would give it to me for entrance in. Everything went as planned until I get to the door.

"What month were you born?" I studder... "March" finally comes out. "Do you know how many times have I seen this id today? Get out of here!"

I walked out dejected; totally devastated. I wasn't going to miss this fucking show. See when you stood outside of CB's it was very clear what you group you belonged to. You had the Straight Edge kids, the City kids and the Skinheads. There was very little intermingling except when someone either got hurt or was barred from entering due to getting busted at the door. Within minutes kids had donated new clothes, hats and id's. After 30 minutes of study I went back on line with a new sweatshirt, hat pulled down and id.

"What is your birthday?" "Where were you born?"

Did I pull it off? I doubt it because I couldn't pronounce where I was supposed to be from in Connecticut but the gods were with me this day and I was passed in to the club. The show was amazing.

Winter 1987-1988 Sick Of It All, Krakdown, Raw Deal and Absolution –This show has left a mark on me until this very day. I believe this was both Absolution and Raw Deals first ever shows. I know it was Absolution's. Well I remember being upfront when Absolution is going on. Djinji gets on stage and it was the most amazing thing. Here they are playing their first show and on stage at CBGB's with some pretty popular bands playing after them and Djinji took the stage with this bravado and attitude like this was his fucking show and you were damn lucky that he was letting you check it out. Even though it was their first show, it was undoubtedly their show and after that the other bands didn't move me.

(Date ?) Warzone Record Release Show – I had gotten into some serious trouble at school, which was rather common, and was told specifically that I wasn't to leave the house that day. My father went to work and my Mother went on some errands and as soon as I was alone I broke out of the house and skated as fast as I could to meet up with everyone at the train station to attend this show. It was another amazing show. A few songs into Warzone's set I took a boot the face and was carried outside. I am covered in blood and it is gushing out of my nose. Some big skinhead walks over and looks at my face in disgust.

"Let me help you with that" He places his hands on either side of my face and pushes by nose, which was almost sideways on my face, back into place. It fucking hurt but fuck it. I headed back in and enjoyed the rest of the set. Before leaving I borrowed money to buy a new shirt since mine was covered in blood. By the time I got home I had two very black eyes. When I walked in my Mother looked at me in disgust and walked away. I went in my room and listened to the new Warzone record and some other shit I had picked up. The next morning I woke up to lots of dried blood and a face that looked like I had been on the wrong end of a baseball bat. As I walked out to school my Mother looked at me, shook her head, and just went on her way.

Chris Zusi: The first show I went to at CB's was Corrosion of Conformity in the spring of 1987. Two things stick out to me about that day: 1) While walking to CB's and then standing outside before the show started I must have said 100 times to myself, "What the hell am I doing in this neighborhood, I'm going to get killed", and 2) I didn't have any ID showing that I was 16 years old so they wouldn't let me in. I hung around outside for a while and some kid gave me his birth certificate to use, but it was the kind that had like your whole family history on there. Karen (Hilly's wife) stared at the ID for what seemed like 5 minutes then asked me, "What's your mother's maiden name?" I froze. "This isn't you, get out of here!" So that was my first CB's experience. However, I learned my lesson, and over the next 2-3 years I always had a copy of my birth certificate folded up in my wallet.

The first actual show I got to see at CB's was Agnostic Front, Nausea, NY Hoods, and Trip 6 in June or July of 1987. I was in the process of transitioning out of metal and into

hardcore. I stood on the couches on the side of the club for the whole show and couldn't believe the energy in the place (and the lack of oxygen). I was immediately hooked on hardcore. Over the next 2-3 years it was a given that I would be at CB's on Sunday afternoons.

Tim McMahon: Unfortunately my first show at CB's didn't come until the early 90's. It was 7 Seconds and Quicksand. I don't remember the exact date. I had wanted to get out to CB's shows for many years before, but considering I was so young, had no friends that drove and knew nothing about taking the train, it wasn't until that 7 Seconds show that I was able to make it happen. I do remember calling the Opec Sid hotline and listening to all the upcoming shows that were coming to CB's. One that sticks out was the Side By Side reunion, my friend Tony and I wanted to get to that show so bad. I guess at the time we just accepted the fact that we were too young and settled for all the bands to come to City Gardens. As for my memories revolving around that 7 Seconds / Quicksand show, other than the actual experience of being at a CB's show, I don't recall much regarding the show. I remember staring the place down and really trying to soak in the history.

Marc Weiner: My first show there was the Hawker show, as mentioned above. I do remember hanging out in front of CBs either before the show or between bands and being intimidated and staying pretty close to the friend who I had gone with and who had been there before. At that point, the bands playing blew me away but I was still a little uncomfortable with the crowd. As I went to more shows and become more comfortable with the surroundings and the people the fact that you could hang out outside between bands became a big plus. I am always bummed when I go to CBs now and I am locked in until the end of the show.

Vic Di Cara: Hardcore shows were on Sunday Matinees specifically for the point of not having a problem with people of all ages being able to get in (bar was closed) Unless I am totally senile. Oh wait - I think I had to show an ID to prove that I was 16, not sure why. But I never had a problem.

My first show at CBs may have been Gorilla Biscuits - or May have been the show that my band Beyond played there. I wasn't keeping a scrapbook, and it was a long time ago.

My most memorable show is when DC's Soulside came through and really put a flash of contrast against the hard, macho New York scene. His name is slipping my mind at the moment, but the singer was giving flowers to all the skins and tough guys from the stage. I thought it was the most amazing thing I ever saw at a show in my entire life.

CBs had great sound (Vic from Prong was working the board most of the time). But on the downside, I always thought I was about to die in a fire getting trampled. It was such a death box.

Bill Wilson: I was old enough to get into CB's and the Anthrax in CT so I never had a problem. At one point we did sneak some underagers into a Breakdown show inside one

of Drago's bass drum cases.

David McGilvray: My first CBs show was SOIA, Raw Deal and the Icemen in 1987 or 88 if I remember correctly. I remember other people I was with having problems getting in and having those 42nd street IDs, which were total BS, just to validate 16 years of age. I remember working at 7-11 on Long Island, the 5 am -11 am shift Sunday mornings, and then Jason Vitteritti and I would get a 2 gallon carton of Ice T and scrub up enough change so at least one of us could get in and gain admission. One or 2, of 5 or 6 of us, once we got to CBs, would go pay and get stamped, enter CBs and then walk back out getting stamped for readmission and stamped again, they would then hit the curb and we would all lick our hands to transfer the stamp. Between the transferred hand stamps and the fake IDs among us, there was always some stress getting in and a few cases where we all didn't....at once at least.

Joseph Songco: It was the Leeway & Corrosion of Conformity matinee from early 1986. I'm not sure if it was Leeway's first show there, but for our friends to be playing w/ COC – that was pretty huge! Animosity was such a great record – everyone on the block was such big fans of COC. I just remember getting a great spot to the right of the stage and seeing it all with a great view. I never had a problem, but I remember the problems that the younger kids had getting in. Especially with some of the guys in the younger crowd, Luke (Gorilla Biscuits) and Sammy (Side by Side) would be in the bands up on stage and if it weren't for that, they probably wouldn't have been let in!

George Tabb: Never had a problem getting in, but then again, I was old enough. I used to play a lot of those hardcore shows with my then band, The False Prophets. Also with a band called "Letch Patrol". It was all good fun. Eventually, I started bouncing at the shows and that was a scary job! Telling 6 foot 5 skinheads to stop fighting is not easy. Or to put away that knife!!!!

Jason O'Toole: I went to so many shows at CBs that they have melded into one big event (with a really horrible toilet) in my mind – my first show on the Bowery may have been Agnostic Front, Underdog, Rest In Pieces, Straight Ahead...I have no idea now. I was a tall kid – hit six feet in middle school, and the hardcore/punk rock styling made it hard to tell people's ages. I had no problem getting into R rated movies, bars, or venues.

Bill Florio: It was an Agnostic Front show or Ludichrist or maybe both. I used to give Karin Krystal my bus pass and a stern look and she never questioned that it didn't even have my name on it. I remember her breath reeking. I think I was 15 and you had to be 16.

Roger Lambert: I never had a problem, always had a killer time. I don't really remember my first show, but I do remember when I was in up front that a kid came in to the club saying that someone was looking for me, so I go into this van and meet Roger Miret from Agnostic Front giving an interview to some 'zine. I felt like such an ass. Well, Roger was cool and had a laugh. Cool guy, I just hung out for a minute then split. Besides that I've had great times at that club....still remember Chaka selling New Breed comps and Gavin working the door....a shit load of shows man...and a shit load of parental discipline for a

young kid skipping school, and running away from home just to see a show...wouldn't change a thing.

Brendan Rafferty: Kraut was the first show I saw there. I don't remember who else was on the bill. When I first started hanging out there regularly, what struck me was the sense of family that all the HC kids had. Being the new kid, I had people walking up to me (some of whom were pretty intimidating to me) and introducing themselves and asking me a million questions and introducing me around to other people. "Hey, this is Brendan... he just started hanging out." It was very accepting and as a young teenager who never felt he fit in anywhere, I finally found where I belonged and who I was. There was also a sense that no one mattered more than anyone else. That was another strong first impression it made on me that kind of turned my perceptions upside down, in a good way. I remember sitting in the gutter and drinking a beer with some people I had just met and they were completely cool and down to earth. When we all went back inside because the next band was about to start, much to my surprise, the people I had just met got up on stage. They were the next band. Bands and audience were the same people and no one was more important. That really made a deep impression. It wasn't until later in the late 80's that there was that divide and people who felt self important. As to having a problem getting in because of the age... that was not a problem until late 1985 when NY state changed the drinking age from 19 to 21. Before the law changed, CBGB was allowed to let in all ages, with ID for 19 to drink. When the law changed CBGB was forced (By law) to change to 16 to enter, 21 to drink. Cops were cracking down hard on clubs back then. It sucked but I understood. Yes, I was denied entrance once when the law first changed and I didn't have ID. I think all the kids who bitched about the 16+ policy were absolute shortsighted idiots. They blamed CBGB for a NY state law. CBGB didn't choose the age. But I guess it was easier for 'zine writers and sXe retards to bitch about CBGB, than to bitch about the laws being set in Albany.

Mat Gard: I was over 16, probably 17 when I started going to CBs I think a Breakdown show was one of my first shows. I was totally excited, because here was a band that was on a record I had, playing a show in front of me. Hardcore was so personal then. You could just go up to the people involved and talk to them. Again, I remember the violence more than anything. I was immune to it, so it didn't really hit home until later. But some of those kids were animals.

Chris Kelly: I don't remember my first show at CB's, but I think I have a semi-good story: CB's used to have a strict policy that you had to be at least 16 to get in. Well, I remember going to see Judge, Moondog (their first show), and Affirmative Action at CB's sometime during the summer of 1989 and getting ID'd (at age 19 with a photo drivers license!) and sent on my way. I wasn't having it, so I got on the end of the line and borrowed the photocopied birth certificate of a recently-turned 16 year old kid and got in, ha ha! Later that night, my friends and I jetted down to City Gardens to see Chain, Up Front, and Insight. I think Turning Point played that show, too? Awesome day for sure!

Daryl Kahan: My first show at CBGB was Damage, Shok and a few others..NY Hoods, Straight Ahead etc.. I was lucky enough to have many older friends who either snuck me in or loaned me their ID. Eventually I wised up and bought my own fake ID on 42nd

Street so I can go to shows and check out all the sleazy horror and kung fu flicks on 42nd St. Worked like a charm.

I remember Hilly's wife, an old woman checking IDs at the door of CB's. She was hard to trick but I managed to get into that club countless times as a minor. I have many great memories of those days and the early shows I witnessed at CBGB's. It will be sadly missed as was strong part of my youth.

Tommy Rat: First band I ever saw there was some pop band called the Colors. Got to see almost every important show there, met a whole bunch of wonderful people as well. I never had a problem getting in, the drinking age was never enforced in the city as much as it is now. I think I was 16 or 17 when I first went there.

Michael Scodotto: My first show @ Cbgb's was a month after my first HC show at The Ritz. It was late June 1988. The lineup was The LEAD, Six & Violence, In Your Face & Token Entry. I was still 14 yrs old, using a birth certificate that said I was 17! Ha! Back then, you had to memorize your ID, because the old lady @ the door at Cb's (forgot her damn name!) would grill you if you looked young and I was far too young to be there. I remember this show had a good crowd, not sold out, but pretty packed as Token Entry was really popular. This was right before their second record "Jaybird" was coming out. I remember buying a TE t-shirt for \$6.00 that I managed to hold on to for at least a dozen years before it just turned into a mess! In Your Face was really good too, I had heard their demo before the show and liked it a lot, but TE was the main reason I was there. I was obsessed with their "From Beneath The Streets" record. I borrowed it from my friend Greg and kept it for several months. It was already hard to come by only a year after it came out. CBGB's in the summer of 1988 was a scary place for a 14 year old, but I loved every damn minute of it. Going to that club in time period was an escape from the Jocks, Guidos, Preps and Hoods that were in my High School that I did not fit in with and didn't want to. The people in the HC scene were much cooler, tougher and far more interesting.

Nick Forte': I got a fake ID on St. Mark's that said I was 16 just to get into shows at CB's when I was 15. Kids at my high school were like, "what good is an ID that says your 16? It has to be 21!" I was like, "You don't understand." I can't remember my first CB's matinee, I saw many, many there, mostly between 1987-1989, just about every Sunday. It seemed like either Underdog or Absolution were playing every week with 4 or 5 other bands. I remember it being extremely violent and having to hide all the bruises and wounds from the folks on Sunday night. People would go into the "pit" with chains and many of the audience seemed well schooled in various martial arts, so violence was a big part of it, but I was young and angry and enjoyed the whole aggro-mess very much.

Kevin Egan: My first show was Uniform choice and Warzone. I went with Tom Capone, this guy Aldo that lived in our town, and Aldo's friend, Tony. Aldo drove and while we were stopped in traffic on the Long Island Expressway, Tony got out to take a

leak. He was more of a punk rocker than a hardcore guy so I guess it was part of the role he had to play.

The first thing I noticed when I walked into CBGB's was the smell. There's a certain smell to that place that was so undeniably CBGB's. Every time I went there in recent years, that smell brings back so many memories for me. I'm not even sure what the smell is. I think it's a combination of all the sweaty dirty crazy people that have been in there over the years. I'm sure the Ramones probably had something to do with why that place smells like that.

I think that era hit its peak in 1988. I can remember going to an underdog show in the middle of August and while waiting on line to get in, I felt this jolt of electricity run through my body. There was such an excitement for this new form of music that was merging (the New York hardcore sound). You could really feel it. I remember turning around while I was on line and noticing there was at least eight hundred people on line behind me, sweating in the ungodly brutal New York heat. I couldn't help but think to myself, "This is getting out of control".

Another fond memory I have is when Raw Deal played CBGB's with Bad Religion. It was probably in 1988. I went to the show to see Raw Deal. I walked into CB's while Bad Religion was playing and I honestly couldn't believe what I was seeing. It looked like one of those cartoon record covers when a band is playing and the crowd is freaking out in all sorts of kooky cartoon poses that real people could never physically do. Except this time, as Bad Religion were playing, THEY REALLY WERE MAKING THOSE POSES!!!! People were flying off the walls, literally!!!! It was such an insane scene, I could hardly believe my eyes.

I was staying at Gus (Pena) Straight Edge's apartment that night and Anthony from Raw Deal gave us a ride back to Queens. We listened to Bad Religion's 'Suffer' during the entire ride. There was something about that moment when I walked into CB's while they were playing. It was unforgettable.

Scott Jarzombek: I was pretty late in going to CB's, my first show there was Avail and Opposition. It was dead, literally no one there. It was a let down, I've never understood the love people have for that club, but I never got to experience it in its heyday. It's fun to tell people I have played there; it has this mythical presence outside the Hardcore scene.

Mark Anthony G.: The first show I saw at CBGB was the Psychos, NYC Mayhem, Token Entry and Numskulls. I was scared as hell that's all I remember really. I had never seen anything like it, then I went inside and scared went to terrified. But it was in that exciting, can't get enough of it, need more of it way, that we all must have felt at one time or another. We never had any problems getting into shows because of age.

Steve Distraught: I don't remember what exactly my first CB's show, but I worked there as a bouncer for a while and one of the shows I remember the most was when Fear

played. They hit their first note and there were like 5 fights right in front of the stage so I just jumped in and started grabbing people and breaking up the fights. Another time Distraught was playing with the Gaia from Japan and I was stuck in traffic on the Williamsburg bridge. By the time I got to CB's Distraught was already on stage so I run up onstage, plug in my bass and start playing... I didn't even know what song I was playing until the third song of the set. I have millions of memories of CB's so it's hard to think of anything that really stands out.... Lots of drinking, hanging with great people, I saw a lot of great bands. I played a lot of great shows....I was 22 years old when I moved to NYC so I never had a problem with age issues getting into anywhere.

Chris Daily: I have no idea what my first show would have been at CB's, looking back now I wish I kept a tally of the shows I had gone too. My first batch of shows there were all attended on a fake ID I bought up off 42nd street somewhere. I saw a ton of bands at CB's in that time frame, way too many to remember. The only story that sticks out is the time the bums that lived above CB's started throwing stuff and piss filled bottles off the roof onto all the hardcore kids standing outside. It was pure chaos.

Fast Ali: Token Entry drew me there for the first time. I believe Yuppicide played too, and I though it was awesome that I could get their demo for a dollar. I thought I was going to die when I was standing upfront totally enveloped by sweaty people on all sides and above by stage divers too. It was awesome. I instantly became an avid stage diver, I even learned how to do it successfully after falling on my head only twice (um, at the same show). I eventually figured out you to put my hands out and stretch out peoples shirts so that I could land safely with my green Doc Martens. The time I did fall on my head, I made quite an impression because I remember meeting a perfect stranger later on, and when I introduced myself, he was like, "Oh, you're the girl who fell on her head at the Pipeline!". The Green DM's were my calling card though. They looked awesome with my private school uniform.

Brett Beach: My first CB's show was the big Roger Miret benefit on 1/2/89. I tried to get to CB's before that, but my mother wouldn't let me go to the city. I finally decided I had to go to this show, so I told her I was going to my friend's house to work on a school project. I was in the city for like 10 hours for that show. By this time I was 16, so I could get in fair and square, but one time I let an underage friend of mine use my birth certificate and Karen remembered my name, and somehow who I was, found me and had the bouncers throw me out. I missed Breakdown and Verbal Assault because of it.

Austin Farrell: My first attempt at getting into CBGB's was in 1986. I tried to get in to see The Dayglo Abortions, Gang Green and Raw Power. I was under sixteen and without a fake I.D. so the old lady at the door tossed me out. I spent the rest of the day sitting on the sidewalk.

My first show at CBGB's was in early 1987. I had taken a New Jersey drivers permit and modified it to make me sixteen. I went to see the Rhythm Pigs, they had The Goo Goo Dolls opening for them. Yes The Goo Goo Dolls, they were on Metal Blade records at the time.

Now my favorite show at CB's was on July 4th 1987. Nausea opened up for APPLE and Reagan Youth. Nausea did a cover of the Real Enemy by the Business, they asked for people to come on stage and sing the chorus. A friend of mine and I got up there and did it the best we could. I have been looking for a live tape of that show for years.

I look back and I got to see some great bands at CB's during those years.

Jon Field: October 20, 1985. Damage, Ultraviolence, Warzone & Rat at Rat R. Me and my friends Jeff and Steve dressed like the nerdy metalheads we were. Me with my handpainted Raven "Wiped Out" denim jacket, Jeff with his long hair and zipper filled thrash metal leather jacket, Steve with his maroon Members Only jacket and Mercyful Fate pin. We had just been to our first real "punk" show the day before in our hometown, so we figured we were ready for the big time. I'm surprised we didn't get our asses kicked. We checked the Village Voice to see who was playing (we didn't know who any of the bands were), and off we went. Once we got inside I remember thinking "THIS is CBGBs??" Dark, dingy, graffiti all over the walls. We made it down the pathway past the bar and that's as far as we went for the whole show. We were scared shitless. It's funny to think back on it now, having been to dozens and dozens of shows at CBs since then. It really feels like home every time I go there, even after all these years living away from NY. Whenever there was a big news story about CBs closing, I find myself explaining to people in Richmond that no, you can't move CBGBs. I'm convinced that the ripped up floorboards, graffiti, dirt & grime are what make the sound system there so damn good. To me, once the doors at 315 Bowery close CBs will be gone forever, whether it reopens in another location or not.

Memories: The first time I saw Straight Ahead was at the Guillotine Benefit at CBs in the Spring of '86. They were so good they gave me chills. I was amazed that so few people were watching a band that to me, was easily the best NYHC had to offer at the time. That was when we all learned that we couldn't talk our way into a CBs matinee without ID. Two of the 4 of us were without ID. My friend Mike and I were not about to miss Straight Ahead, so we left Jeff and Steve to wander the Lower East Side. I carried my birth certificate in my wallet for many years so I could get in to matinees (I didn't get my driver's license until a few years later). One time a bunch of us headed to CBs on a weeknight to see The Dickies. When we walked in, to our surprise, they had tables and chairs set up with decorative candles lit on them. Sure enough, the opening notes of The Dickies' first song sent tables, chairs and lit candles flying. I went to a few early 90s alternative shows there with some non hardcore friends. It always amused me to sit in a chair at CBs and watch bands after so many hardcore matinees.

Wendy Eager: My first show at CBs was actually one of the first punk shows I ever went to, it was in 1979 with Richard Hell and the Voidoids, when Ivan Julian was still with the band. Funny, I even remember the Union Jack socks and these silly little black short boots I was wearing. I hadn't a clue at the time. I originally grew up on Long Island and moved to NYC in 1979, so going downtown at that time was like a whole new world.

Punk was something different, people were scared of it. When you got on the subway with dark blood red lipstick and black eye makeup, people tended to keep away from you.

The city was different, not as many people, especially in the areas where the clubs were, when you came out of a show it was generally deserted. It was great!!!

I was familiar with CBGB's from the moment I ever heard distorted guitars. Before actually attending shows there, I walked by on a few Sundays on my way to record stores. My friend Pedro (who gave me an early education in all things punk and hardcore) took us down there. One day, as we walked by the deli across the street, I saw tons of scary skinheads sitting down on the sidewalk. This meant that it was in-between bands. Similar to how when cows are sitting down it's raining. The first show I actually attended was 7/24/87, give or take a day or so. It started with Pagan Babies from Philly (who I don't remember watching), Justice League were next. They were on tour for their second album, which was not as good as the first. Token Entry were next, and fun. 7 Seconds headlined. I was psyched after listening to The Crew like a billion times. They were great but getting into "New Wind" material which wasn't my favorite.

My dream came true in a sweaty hellhole covered with spray paint and stickers. The pit seemed fierce, and new to this place, I took shelter on the right side of the audience (stage left). There was a little side platform that you could stand on. Kind of like the observation deck above a shark's tank. I was tall enough to see around the speakers, fortunately. It was the beginning of bouncers on stage, which annoyed many, as the stage was small enough already. Every once in a while I hear Dennis' voice, "Ladies and Gentleman...", warning people to stay off stage as he took up a large piece of it himself. It wasn't till a few weeks later that I had the courage to enter the "shark's tank" or pit, if you will. From then, on I was hooked, and went as often as I could afford. Like many, I saw most of my favorite bands there for almost 20 years. CBGB certainly made things easy for us "spoiled city kids" as my friend Jay called us.

Like all wise men, I learned from my elders. When it came time to going to CB's, I was prepared to prove I was 16, even if I wasn't. I had a card from school that proved that I passed my written driver's test. My few simple typewriter keystrokes added the words "Age 16" to the card, making it official for CB's, though not exactly official anywhere else. I laugh thinking of the people who had a harder time, saying, "Call my dad". "Dad" was a spiky-haired punk whose home phone was a payphone across the street. That scam was too good to work for too long.

Djinji Brown: I got up the nerve to go a CBGB's matinee by myself. My first show was a solo mission, and I was scared to death. It took me weeks of psyching myself up for that venture. Wow, I saw Murphy's Law, they popped my "mosh pit" cherry! Murphy's Law 1986 what a blessing to have witnessed that, plus being a black kid from the Bronx made that a bit more "exciting". I was 16 and I don't remember having any trouble getting in, but that doesn't mean it didn't happen.

Ali Smith: When I was growing up in Manhattan, nobody gave a damn about id's. If anything, people wanted more underage girls in their clubs. It was never an issue. I made the world's worst fake id by myself with press type (pre-computers) and it was gladly accepted everywhere from the Cat Club to the Tunnel to wherever else.

I remember lots of shows there. Warzone, Breakdown, Gorilla Biscuits, SFA, Krakdown, Cro Mags. A lot of shaved heads, my own included, pushing and jumping. No difference between stage and crowd. Bodies and sweat flying. After awhile a lot of vicious brutal violent episodes started to happen that turned that group feeling into what it probably was all along: pure unadulterated aggression and venting. Things that seemed to unite in that gang mentality way turned into actual gang mentality and some people got hurt badly or died. It made me sick to my stomach. It made lots of us sick.

Marlene Goldman: I saw so many shows there, I actually don't remember the first, but I was there nearly every Sunday hardcore matinee handing out flyers promoting the live bands and interviews on Crucial Chaos. I mostly remember the crowd hanging out outside the club and all the squatters, skinheads, and punk converging in one space, before the scene there temporarily disintegrated. Of course the numbers of each depended on who was playing that week.

Gavin Van Vlack: First show there was the Cro-Mags, it was unreal and I knew that this music was totally going to change the face of what was to come. They just were so fuckin' real at that time and so few have ever been able to capture that energy. I remember there was this kid, Yoko . He was like everybody's little brother and when I was in Absolution we use to sneak him into cb's in the kick drum case. He wasn't the first to do that though. I think that Agnostic Front or the Psychos used to sneak little Chris in that way. I guess it's a hand me down rights of passage (literally) kind of thing.

Wes Harvey: My first CB's show was the Butthole Surfers on September 21, 1984. It was a Saturday evening show and not your usual hardcore matinee. We were shocked to see dinner tables with candles on them up to the stage. I'd never been to CB's before but I thought for sure they'd know that the Buttholes had a hardcore following and that these tables would not last long. We even warned the management and asked that they clear the floor. The woman managing that night seemed oblivious saying, "Well, if it gets too rough we'll move the tables". With the first note the Buttholes played, the tables went crashing to the floor and the guests sitting at them scrambled to the sides, after a song or two the tables were pounded into tightly packed barricades like you'd expect to see in Paris during the Communard revolution. Every time you were knocked around in the "pit" area you went flying into a chair leg or a table corner. I was hit in the face by an errant fist and got a bloody nose. My roommate Sean also received a bloody nose and Barry was kicked in the forehead. You had to get mean and make sure that it wasn't you getting knocked around. To date it was the roughest show I've ever experienced. I was wearing a leather jacket at the time, but it afforded me little protection. I had many bruises on me after that, but as I had a lot of anger and aggression issues (still do now but I deal with them better) so I was hooked.

My first Matinee was October 5 1984, Adrenalin Overdose (AOD) a band featured on the ROIR tape compilation called "New York Hardcore" With classics like "Paul's not Home" which was really a joke they did to fill out the space on the tape. If you yelled for them to play the song at a show, they would give you a dirty look and curse at you as it was not a real song as far as they were concerned. Once I was in line when their set

started and didn't get in until after the first song, just to mess with them I yelled, "Play 'Paul's not home'" and they really teed off on me, telling me to F-off. Someone leaned over to me and told me that to stop people from yelling about the song they had led the set off with it while I was in line.

I really loved the Matinee, \$5 for 5 bands. What a bargain. In a city notorious for over-priced entertainment, rent and food, here it was a dollar per band. Try and get into a metal concert for less than \$15 at the time, impossible. I would go to the matinee sometimes without even knowing any of the bands, if there were 5 of them, you had to like one. I used to dance to every band. Just to get my money's worth.

Andrew Orlando: I never had a problem getting in because I started going when I was 16 so the old lady at the door let me in because I had i.d. for 16. My friend was 15 and had a fake i.d. and would get in. My first show was the Agnostic Front show, pretty crazy pit for that show.

Howie Abrams: My first experience at CBGB was shortly after seeing Reagan Youth at The Subway. Adrenaline O.D. was headlining a matinee and I honestly can't remember who else played. The whole thing blew my mind. At that time, the skinhead thing was absolutely dominant in NY and I hadn't been around anything like that before. It was pretty intimidating. I remember it being a small crowd...maybe 75 people and everyone seemed to know each other and know all of the words to AOD's songs. I loved the energy and the fact that there seemed to be no rules at all. Everyone seemed to be having fun and there was a camaraderie there that I had never experienced before in my life.

From that point on, for several years, Sunday afternoons at CB's became a ritual. Soon enough, I got to see the band that ruled the scene at that time, which was Agnostic Front. Holy fuckin' shit! As corny as it may sound, seeing them changed everything for me. It was absolutely impossible to stand still inside the club while they played and that was true for everyone in the room. AF was a devastating live band and their sound made you want to go berserk. It took you over and when they were done, you were completely drained. When it was time to leave, I bought myself a \$5.00 t-shirt and wore it probably every day for the next week and definitely to the following Sundays show.

Chris Weinblad: My first venture to CBs, if I remember correctly was the summer of 1987, was 7 Seconds, Token Entry and The Pagan Babies. I was scared shitless. I was a toothpick thin skater with Tony Hawk hair and pimples. I didn't have a problem getting in since I borrowed my neighbor's learner's permit for I.D. and I had all the info memorized.

CBs became a weekly ritual for me and my group of friends. We were literally there every weekend no matter who was playing. I had given up Sunday mass at age 13, by 15 or 16 I had found my new church. If you didn't like the bands you still could hang outside. It was just an excuse for me to go hang out in the city, be close to record stores and also a chance to grab San Loco for dinner. CB's is what made hardcore for me. No frills, no bullshit. Just you, the bands, the stage and a bunch of others going off to music and words you truly believed in.

Jordan Cooper: The first time I went to CB's was amazing. My friend Fudd who was in No Milk On Tuesday and (later on) Onion and a few other bands told me about a big show there in the summer of 1984. So we went down to the show and saw a lot of great NY bands including The Mob, Heart Attack and a bunch of other bands I can't remember right now. That show I think was the Cro Mags' first show (or at least their first show at CB's) and had Eric on vocals who was in the band before John. Dave Ratcage was selling records there and it was packed and crazy inside but not so bad that you couldn't get up to the front.

Adam Nathanson: I went to see a Sunday matinee with Damage, Constraint, and the Money Dogs at CBGBs in April 1985. Chuckie and I rode the PATH train to West 4th and walked up to the end of Bleeker. We looked at each other and thought "this is it?" To gain entry, we proposed some outrageous transparent bullshit story using my fake ID from Times Square that I bought on a class trip, that I was Chuckie's uncle and legal guardian. So that particular time, Connie let us both in to see the first two terrible bands from Pennsylvania (a state not exactly known for being the hardcore hall of fame). Then Damage blew us and everyone else away, as they did on a weekly basis back then. Transplants from Salt Lake City, Damage featured two bass players and two guitarists. They ran through all the crushing music from their album "Sins of Our Fathers," to which Pat Duncan at WFMU also first exposed me. The following year, my buddy Neil and I interviewed Damage for the first issue of our short-lived fanzine Constructive Rebellion.

The most hassle I ever experienced from Connie at the door came during Underdog's set at a Sunday matinee bill shared with Warzone and Agnostic Front in August 1986. I had already given up months earlier on the fake ID approach, having been laughed out of several places trying to use it. So since the ever-loving Connie didn't believe I was 16, I convinced her to call my parents from the phone at the door. My mom picked up and affirmed that I was indeed of age.

Mike Bullshit: I was 16 so it was ok to get in. I got in free there and at the Ritz and Irving Plaza and Rock Hotel due to the fanzine, which was pretty cool (didn't have to stand in line if there was one, either).

For me the CB's scene was just fantastic. I loved it. Seeing all the people every week, all the bands – well established ones like Agnostic Front and Murphy's Law – before they got too big to be able to play there. Suicidal Tendencies played, but they had to bill them as "Institutionalized" – even so the place was so fucking jammed you couldn't believe it. And smaller to mid-level bands – Damage, Ultra Violence, Scab, The Psychos, Shok, A Bomb A Nation, Sheer Terror, Token Entry, Virus, Warzone, The Undead. In 1985 some of these bands were headlining CB's but weren't so big yet. CB's was the perfect showcase for bands, with 4-5 playing each week there was enough opportunity for a lot of bands to play there.

I got to see plenty of touring bands there – including the first shows there of Ignition, NO FX, RKL, and Swiz. The Offenders played – so many others. DRI played about a month before I started going to shows. One thing that was different in NYC vs. other areas was

that anywhere else touring bands headlined and local bands went first to provide support and draw some people in. In New York many people only went to see the New York bands, so touring bands often went on first or second, and of course a lot of people hadn't even gotten there yet. I remember one touring band commenting on that.

A lot of people had real schism with Hilly Krystal's wife, but I think she was just trying to hold her own in this situation which was totally chaotic and out of control.

SFA (my first band) played there at the end of 1987 with Damage, DI and Doggy Style, and I think we played there twice more in by mid-1988, when I left the band.

The Rollins night show in 1987 or so was intense. Small stage for them, and Dennis the bouncer kept doing his usual light show thing which the band totally hated and them kept telling him not to do it – over and over. He was doing an awful job – at times the lights were so dim the band couldn't see their instruments, and changed so much they were distracted from doing their thing. But he wouldn't stop. He was a great guy, gruff but with a decent outlook and a decent sense of humor – but of course being a bouncer (ie – the one trying to keep the kids from stage diving) he got a lot of grief from people.

And it was also interesting to watch bands go from just regular status to being able to headline at CB's, to then going beyond CB's and playing the Ritz and other larger venues.

Tom O'Hara: Between August of '86 and February of '87 when I actually turned 16 I tried to get in to CB's twice. The first time I was able to get in somehow. I don't think Karen Kristal was at the door. But the next time I tried to go I got turned away. I stayed outside and listened to the entire matinee anyway. The time after that was early January and I asked my dad to go with me and get me in. It was Token Entry opening up for Murphy's Law. I had to be there. I remember him telling Karen, "This is my son, he is 15, but he'll be 16 soon. He has my permission to come here anytime he wants." My dad was cool like that. From that point on I was never carded by her ever again. She had a steel trap memory, that woman.

Chapter 3: The Bands/The Recordings

The Questions were "What NYC/NJ hardcore/punk band was your absolute favorite from the years 1986-1993 and why?" & "What was your favorite NYC/NJ hardcore/punk recording during the years 1986-1993 and why?"

Jim Testa: AOD. The first and the best. After AOD broke up, I'd say the early Bouncing Souls. They were fun, they were safe, and they totally created their own basement show scene in New Brunswick.

Seth Amphetamines: As for local bands it was Dirge. They played around the area all the time and they were just really hard and fast and the kids just went nuts for them. My favorite NJHC band had to be A.O.D. They were by far the fastest band I'd ever heard and their songs were hilarious. I liked that they didn't take themselves too seriously. The first time I saw them was '86 at City Gardens. I remember they all came out wearing dresses

and makeup. Paul stepped up to the mic and said 'hi A.O.D. couldn't make it, we're Gem and the Holograms.' They didn't play Paul's Not Home but everything else was so brilliant. I remember most of the punks really weren't dancing much because they were too damn fast, but once a break came it was like someone released the cork and everyone just lost it.

Rob Fish: I suck at these kinds of questions... Straight Ahead and Absolution where the two bands who really symbolize my CB's experiences. In NJ I was a bit more involved, especially from 89 – 93, with what was going on in NJ on a personal level so it is strange to think of that period in such a way but obviously it has a lot to do with the bands I was involved with and hung out with. Vision pre 1990, Turning Point, especially after their LP, Lifetime and Mouthpiece (based on friendship verses their music but still an important piece for me). Rorschach and Greyhouse. They were all very cool.

Chris Zusi: There were so many GREAT bands from that era that never get the credit that they are due whenever someone tries to document hardcore or punk. I'm going to go outside of the "big 3" (Cro-Mags, Murphy's Law, Agnostic Front) because everyone knows how great they were. I'll say Breakdown were my favorite band from that era. I listened to their demo(s) non-stop and loved the harder NYHC style that they brought to the scene. I first saw them at a free show at Tompkins Sq Park and couldn't believe how good they were. Man, listen to "Kickback" – you're moshing.

Tim McMahon: Obviously I know Youth Of Today originated in the Connecticut / New York state area, but to me they staked their claim on NYC once they moved there. Aside from being one of my favorite NYC bands, Youth Of Today is my favorite all around hardcore band period. What they stood for, what they accomplished, speaks volumes to me. They took a music style and message that had since become dormant and revived it like no one else. As for New Jersey, it's a tough call between Vision and Turning Point. Vision were one of those bands that I caught on to very early. From the first 7", I was hooked. The follow up, "Undiscovered" 7" is my favorite piece of vinyl from this band. I can recall seeing so many great Vision sets and having an awe-some time at every one. Turning Point I didn't get to see as much, but definitely followed them from the release of their demo, on to the end. That Turning Point demo still remains one of my favorite hardcore demos of all time. Turning Point took every element of hardcore that I loved and hit the nail directly on the head. I've always considered bands like Release and Enuf to be up in the running as well. Bands like Vison, Turning Point, Release and Enuf left me feeling very proud to have come from New Jersey.

Marc Weiner: This is a toss up because while Youth Of Today was probably my favorite, they really weren't playing at the time I started going to shows and I never really got to see them live until one of the later reunions. In terms of a live act that I could actually see at the time it was GB. To me they had the best blend of energy, positivity, and melody at the time. Seeing them at CBs in 1989 after Start Today came out still stands out as a favorite show of mine.

Vic DiCara: Absolute favorites from that era are 1) Quicksand, 2) Burn, and 3) Underdog. And the reasons are all similar - these bands struck out in new directions and

took the music to new - awesome places. At the same time they still made me want to take out my frustrations by screaming, punching and slamming. And lyrically they were thoughtful and had meaning without being overbearing on the "mission" thing. Oh, I forgot to mention the Cro-Mags!

Bill Wilson: As far as being a fan of a band who I wasn't friends with or worked with, I'd have to say the Cro Mags during the demo days and up through the Age Of Quarrel release. They really hit me as being the right mix of Motorhead and The Bad Brains and their live show was THE MOST intense thing. Bloodclot was like this ball of fire...all hopped up on power and rage.

David McGilvray: So hard to answer that. Actually I can't answer that. Raw Deal, SOIA, Cro-Mags, Icemen, Side by Side, Life's Blood, Leeway...then Absolution, Beyond, Collapse, then Burn.

Joseph Songco: I'd go with Gorilla Biscuits. They were these really nice, clean-cut, well-to-do kids but boy, they could just kick your ass musically! They had such energy and fire as a whole. Plus they were such good friends to us on the scene. Walter filled in on bass at our 1st ever show at CBGB; Walter's brother Dylan and I worked at a card store together for a few months; Arthur used to come over to my house and we'd listen to U2 records; Luke went to high school with (Outburst bassist) Mike Welles...why just last year Civ did the tattoo on my left arm when my son was born.

George Tabb: I'd have to say Leeway and Nuclear Assault. Although they were both more metal, they were angry and their songs were very, very good. Also there was this band, Vision, I liked them a lot, too. Actually, okay, the best band was Norman Bates & The Showerheads. They influenced everyone above and even Metallica and Megadeath. Best NYHC band, ever.

Jason O'Toole: It's a three way tie:

Murphy's Law: Because they had a genuine sense of humor, on and off stage. They managed to be completely stupid, yet completely professional at the same time. And I managed to meet cute girls at their gigs.

Underdog: I genuinely liked everybody in this band. Good people and good music. They were smart guys too, but didn't show off in their songs like bands in D.C. did.

Life's Blood: Because we told the scene it was okay for teenagers to be sloppy amateurs. I listen to our recordings once a year and I think they have a timeless quality, whereas many of the once popular hardcore bands are hopelessly dated and un-listenable now. It was a fun band to be a part of while it lasted.

Bill Florio: Bugout Society, they let me join... They def had no aspirations to any current punk rock trends. Ha ha.

Roger Lambert: underdog how bout when carl(iceman) sang, BAD BRAINS!!! cro-

mags(bloodclot, of course) supertouch, S.N.F.U., verbal assault, circle jerks, swiz, raw deal(killing time), breakdown, aware. reasons? gerat pits good times went home satisfied. i'm sure theres more.....quite sure...warzone, rest in pieces.....any boston show in CT.....tested my loyalty and faith. believed for real, that the anthrax was my home.

Brendan Rafferty: Besides my own... I think LIFE'S BLOOD. I joined the Army in 1985 and got out in 1988. When I got out I saw a very different scene than the one I left. There were rockstars and groupies and different divisions and cliques, like some bad John Hughes high school movie, with the second wave of sXe bands and kids fucking up the scene. It was ironic that the people shouting, "unity" the loudest were the ones doing the most to divide the scene. I think LIFE'S BLOOD really spoke out on that and were one of the few new bands with old school sensibilities.

Mat Gard: It (NYC/NJ punk and hardcore in general) was my absolute favorite, because it was so hard and so real. A lot of US punk that was happening in the mid 80's was pretty watered down. The Circle Jerks were putting out albums like Wonderful, etc. So to see a smaller band play to a few hundred kids; singing about problems that I could relate to...it really hit home. As CBs got scarier and scarier, I started getting more into the NYC punk scene. Squat or Rot, the Radicts, SFA. This is ironic because I have been Straight Edge since 1988, and this was a heavy drug scene. I also started getting into the ABC scene when it began. I was at a bunch of early ABC shows. My band played there a few times and people were cool, despite the fact that we weren't good at all. Around 1991 I stopped CBs altogether (or did CBs stop?) and started going to ABC shows every week. The bands and people were awesome and you could really be who you wanted to be, without the constant fear of getting hit with a beer bottle.

Peter Tabbot: That's really impossible to answer, because I had too many favorite bands...A favorite band for each subgenre, or just too many great bands that couldn't be dissected that specifically. If I had to name a few from that time, then it would be Leeway, American Standard, Underdog, SOIA, A.F., Straight Ahead, and Life's Blood for having just a bit more to say.

Chris Kelly: Damn, I remember some great shows with Judge. Token Entry and Warzone, for sure.....AF, Breakdown, SOIA, Turning Point, GB, Bold, too. Even bands that I only saw once or twice, like Hogan's Heroes were fun live. I don't know if it was my age, or the energy, or just the right moment in time, but a lot of those shows were just awesome.

Daryl Kahan: Urban Waste, they were raw, fast and powerful as hell. The Cro Mags were also great. NJ - Mental Abuse by far!

Tommy Rat: There's a lot some come to mind are AF, warzone, cromags, straight ahead, soia, youth of today, underdog.

Michael Scodotto: Well, this is really difficult. I can't pick one! But I will talk about 4 briefly - TOKEN ENTRY were my first "love" in NYHC. They were my first show, my first t-shirt and I really connected with them because of the whole skateboarding thing,

which I was really into in 1988 despite that I wasn't that great at it. SICK OF IT ALL - one of the only bands still standing that never broke up, not even for a minute since 1986. I idolized that band in HS and College and in some ways still do to this day. YOUTH OF TODAY - the reason I went SxE was hearing the "Break Down The Walls" lp and reading the lyrics as if it was a new Holy Scripture for my life as a HC kid. MURPHY'S LAW - another one of my "first" bands. Being 14 and hearing their 1st record AND hearing that they were down with the BEASTIE BOYS??? Come on! How could anyone not love this band??? The fact that I am friends with Jimmy G. today blows my mind. The same can be said for when I talk to the Koller brothers, Paul Bearer and Eddie Sutton. These people were gods in my eyes and now I play shows with them and hang out with them. Amazing.

Nick Forte': That's tough. I guess Born Against were my favorite local band from that era, looking back now. I feel like they had some really creative music with lyrics that still make sense to me now 15 years later and the whole thing really holds up in general. They also had a dry sense of humor that gave them more depth than most groups I remember. I would give Merel some props too, great live show and they were 12 years old or something.

Kevin Egan: I loved Youth of Today because I was young and those songs expressed everything I was feeling at that time. That's what was great about bands like YOT. It was about being young. It was youth that fueled that scene. It was the perfect time to be 17 or 18 years old.

Scott Jarzombek: Judge, I couldn't stand posi hardcore at all. I thought YOT were ok, and Bold just seemed silly to me. I just didn't have a positive attitude. I first heard YOT in like 88, and I was very into punk and just getting into hardcore and some metal. I loved the Misfits and Dead Kennedy's. I couldn't understand why my friends were so into YOT; they just seemed and looked like all the jocks I hated in my school.

The lyrics just seemed really silly; I liked punk because it was dark and angry. One day one of my older friends played the NY Crew EP for me and I flipped. I was fucking hooked, a SxE band that had balls and that was just as pissed off as all the other bands I loved. You can't beat Mike's voice and his lyrics, he was singing about how he felt and he wasn't preaching about how I should feel. I was pretty anti drugs as a kid, but wasn't that interested in the straight edge thing till I heard Judge. Even though I am not edge now, I am sure I would have been a total mess if I wasn't for being Edge and that's all thanks to Judge. That band made me realize you didn't have to be a happy jock to be straight edge. Later on in would get into Y.O.T, finally going to shows made me realize that the scene did need a little positivism.

Mark Anthony G.: Token Entry (with Timmy Chunks). I loved the music, it varied from song to song and the subject matter did not rely on just the clichéd topics.

Steve Distraught: Hard question.... I would have to say the False Prophets when I was a teenager then moved up to Nausea. For both bands it was for the music and political stance. Of course Reagan youth is in there somewhere...The first Kraut record is still one

of my favorite NYC punk records of all time.

Chris Daily: Man...way too many bands to pick an absolute favorite. Youth of Today have always been one of my favorite bands. Warzone, Absolution, Our Gang, Straight Ahead, All for One, Cro-Mags, Gorilla Biscuits, Agnostic Front, Crumbsuckers, Beyond, Judge, Side by Side, Leeway, the list could go on.

Fast Ali: SHEESH! I was so into Vision. They played a lot of shows, and they had good sing-a-longability. Gorilla Biscuits was another favorite, but I didn't see them too often. Token Entry doesn't have good sing-a-longability, but I studied From Beneath the Streets and Jaybird until I could sing a long. Where did I ever find the time??

Brett Beach: So hard to say... but if I had a gun to my head I'd say Youth Of Today. Raw Deal is a close second, but being a 16 year old straight edger, YOT really spoke to me. I still love them and listen to them often.

Austin Farrell: I have to say Reagan Youth. I only got to see them twice but I remember it well. I recently found some video of them on line from one of the shows. It had taken place at Tompkins Square Park in 1988.

Jon Field: I'd have to say Straight Ahead. I followed them from my metalhead years when they were known as NYC Mayhem, to their early straight edge period when the End The Warzone comp came out, to the HR influenced period when the 12" came out on Duane's label. I saw them live probable a half dozen times starting in '86 and they never disappointed. Tommy was a phenomenal front man, and they easily were the most original NYHC band during that time period. Super fast short songs, lots of singalongs and great lyrics. I'm still waiting for the long-rumored mid 90s recordings of unreleased songs like More Important & Knockdown to surface.

Wendy Eager: I've given a lot of thought to this one -- and I can't say I had an "absolute" favorite -- there were some really good bands -- not all of them started in 1986, but these are the ones I recall especially liking -- Underdog, Breakdown, Warzone (of course), and Straight Ahead. The why part is difficult -- I guess for Underdog and Warzone they were great bands and their style to me epitomized what hardcore was about. Breakdown, because they were crazy, angry and destructive -- the old school side of hardcore. And Straight Ahead because they were fast and had so much energy on stage. I know everyone always touted Youth of Today, but I think Straight Ahead had it all over them. There was also the Squat Or Rot thing going on, and I guess I should add Public Nuisance, because John epitomizes New York.

Kevin Egan: I loved Youth of Today because I was young and those songs expressed everything I was feeling at that time. That's what was great about bands like YOT. It was about being young. It was youth that fueled that scene. It was the perfect time to be 17 or 18 years old.

Frank Cassidy : How many NYC/NY hardcore punk bands actually made it through that

whole era? It's like picking your favorite child. I'm going to split that period in half. There were many bands and many blending together. For the '86-'89 period, I have to go with Underdog for originality. They skated as I did, and two were from NJ, as I am. I was pleased to have seen them with every lineup good and bad, even into the latest reunion, which holds up well. I also have to acknowledge Nausea with Neil singing. They were another favorite for that period because they employed a peace punk ethic and Euro-punk sound that US bands couldn't touch. I'll throw Reagan Youth in there as well.

For the second half of that, I'll go with our friends Rorschach. I saw them in several states, both lineups, and it was always a good time. It was before it was cool to use Slayer riffs in your songs or attempt to sound like Voivod. Current bands, fess up to your influences!

Djinji Brown: Well, of course, Absolution. But had it not been for the music of The Bad Brains and The Cro-Mags I can't say for sure what my role in NYHC would have been. I loved those bands unequivocally. Plus I had the chance to befriend Harley Flanagan, and John Joseph. John turned me on to classic Jamaican 'dub'. He put me on to the sound of Augustus Pablo one day driving over the Williamsburg Bridge. We were burning a spliff he was driving I was riding shotgun, and music never sounded so good.

Ali Smith: That's a hard one. I lived with a band called the Radicts and they helped shape my experience, through touring and such, in those days. So that was very exciting. Plus they were good songwriters more in the vein of the clash than the less melodic hardcore bands I liked. I liked lots of different bands for different reasons.

Marlene Goldman: The Radicts, Underdog, Side by Side, Krakdown, Sheer Terror, Maximum Penalty, Murphy's Law, Warzone, Gorilla Biscuits, Nihilistics, the list could go on. I knew members of a lot of these bands, many came up to my show for interviews or live sets. I loved the Radicts retro punk sound, so they definitely rate up there.

Freddy Alva: My favorite band from that or any period in NY would have to be Absolution. They only existed for a couple of years & left behind a spotty (recorded) musical history, but in that short amount they encapsulated for me & some other people, everything that Hardcore/Punk was & could be. It's a bit of a cliché, but the best way to experience them was in a live setting. In my opinion, Djinji's (singer) vocal & stage presence combined with lyrical introspection that rivaled only HR of the Bad Brains. The band's incredible sonic assault melded simultaneously a straight-forward & atypical sound that influenced me & my friends, up to that point I had done a couple of issues of a fanzine, but Absolution were the primary reason for me & my friend Chaka to do a tape compilation, just so that we could be involved with them in some way. It's a shame that they self-imploded for various reasons & more people didn't get a chance to experience them. The inspiration that I drew from them, extends more than just the music but the way they lived their lives as far as being self-reliant & autonomous. At that point, I was still living with my parents & to find these people that were out on their own & creating music for its own sake rather than ulterior motives was definitely an eye-opener.

Gavin Van Vlack: That's hard. Man there were so many and for so many different

reasons. I list out the band, and then one of my many personalities that "paired" well with the music.

Underdog - made me feel that we were doing something so much bigger than ourselves

Cromags -made you feel stronger than anything that was in your way.

Nausea - made you feel that you knew what the fuck was wrong and where able to change it

Murphy Law - didn't just make you feel drunk and on drugs but if you got close enough to the stage you couldn't avoid it. Hail jimmy g, the hardcore "chairman of the board".

Damage - what you never heard of them!!! 2 fukin' bass players and a steamer trunk load of whoop ass.

Bad Brains- THEY WERE THE FUKIN' BAD BRAINS, NUF SAID!!!

Andrew Orlando: Absolution, because their live show was always so intense. Djinji Brown was an amazing front man and they were not as cookie cutter as most of the other hardcore bands trying to copy SOIA and Breakdown.

Howie Abrams: It's so hard to pick a single favorite band from that period, because there were a lot of great bands during that time. Of course Agnostic Front were a huge favorite and the Bad Brains (although not technically a NY band) are my all-time favorite band, but I was also very into:

Cro Mags - combined the best elements of Motorhead and the Bad Brains. How could you lose?

Sick of it All - Fucking blinding!

Murphy's Law - Some of the most fun shows ever.

Madball - They gave me my AF fix after AF changed their sound. Also Freddy might be the most intimidating front man to ever take a stage.

Leeway - The first band in NY to combine metal with hardcore correctly.

Crumbsuckers - They could really play, but didn't overdo it to the point where their anthemic choruses were lost.

Straight Ahead - Not only my favorite straight edge band (and I was FAR from straight edge), but just an incredible band.

Ludichrist - Maybe the most slept on band at the time. It's probably because they didn't have the "right" look, but they were awesome.

Chris Weinblad: That is honestly a tough question...because I loved so many of the bands coming out of NYC. If I had to narrow it down to 2, I would pick Raw Deal and Absolution. Raw Deal because they were real. No nonsense, no bullshit. Just hardcore, just energy. Angry kids from the neighborhood expressing the same problems you were dealing with on a daily basis. Plus they have what I consider the best NYHC demo of all time.

Absolution was like this mystical entity to me. There was a spiritual energy pouring out of their skin and I believe that energy took over quite a few bodies on the dance floor. There was no band live like them for me. Sure people will say, they just carried on the vibe of the Bad Brains. But by that time, the Bad Brains were playing spring break

concerts and had videos on MTV. Absolution was there ripping it up for 100 kids, not boozed up frat boys in Daytona.

Jordan Cooper: I think The Cro-Mags were my favorite band in 1986. What made me like

them right away was that for some reason at that first show I saw them and they sounded great immediately. Most bands I need to listen to a few times before I can really enjoy the music, but for them it hit me right away. Also they really seemed to fit my taste musically for what hardcore should sound like. The guitar was solid and the bass was great, vocals were great, drums were amazing. They were always really good on stage. My tastes changed a lot through the years and I'm sure I was listening to different stuff every year and I don't remember what I was listening to in 1993, but that was around the time we were pretty involved with Farside and started talking to Sense Field and Shades Apart.

Adam Nathanson: Straight Ahead, Sheer Terror, Absolution, Underdog and Nausea all hit their peaks during that era. None ever came close to Straight Ahead for energy and speed in New York in 1986-7. Sheer Terror put out a monstrous Celtic Frost pall with plenty of negative vibes. Absolution was like technicians with a pre-karate-dancing singer. Underdog to us in the NYC scene, played the role that I imagine Minor Threat occupied several years earlier in DC; the agreed upon best loved sing along band, with every song about growing up and having fun. Nausea made things exciting, leading the scene back into shows at squats like Lucky 13, and outdoor concerts at Tompkins Square. My fondest memories fizzle out in the end of '87.

Mike BS: Straight Ahead were incredible. Just the best. Sick of It All shows were fantastic. Absolution shows were completely over the top (and kinda dangerous), as Burn were later on. Born Against live at ABC were just magical. Underdog were great – stage presence and Richie's singing - as were Krakdown, Reagan Youth and fuck, just so many others! Damage were just fucking awesome, and overlooked. I liked Ludichrist before they got really metal – and even enjoyed Horror Planet, the band a bunch of them were in before that. (They have a fun 7"EP – clear vinyl plus ever cover is handmade from fabric. Insane. Sheer Terror in 1985 were awesome. It was a bummer when Blake left – he was such a nice guy. I loved the Cro-Mags. I think I saw most of their first dozen shows. (Ironic, since they're were anti-gay) They were big from the start. I thought Crumbsuckers and Leeway 1985 were great – before they got really metal. So many of these bands I totally took for granted. It's hard for me to just watch shows. I needed to be doing other things, so selling fanzines was a way to keep my interest going and interact with people. I was really a dork. Guess I still am. Made it a little hard to meet people otherwise.

Tom O'Hara: Token Entry was my favorite band until they split up. I liked them mostly because they wrote a completely different type of lyrics than the traditional hardcore bands did. Their topics were more about the issues facing someone growing up in NYC; prostitution, crime, corruption. While most bands were singing songs about staying true and friends who betrayed them, Token Entry had something to say that seemed more important and timely. At least on their first album, that is. I think the other part of having

them as a favorite was that I became pretty close with a couple of the members over the years. Specifically Mick Neal, but Ernie and Timmy were both really nice to me. And when you're a lonely teenager looking for acceptance of any kind it felt really cool to know a popular band personally.

Chapter 4: SOME RECORDS

One defining moment of my life would be the day I first stepped foot into Some Records. It may sound silly to some but it's true in my case. In 1985, I still was on the fence about much in life, especially which music scene I was going to pursue. All I knew was that I wanted to seek out other records than the ones that were available in stores like Bleecker Bob's and Venus Records. I also was looking for something even more underground. I'm pretty sure I heard about Some Records through Maximum Rock & Roll. Since I was still very naïve of just about everything, I was kind of afraid to even go to this place. The ad stated "US hardcore & not much else". I mean, being the new wave kid I was at the time, I was thinking I was going to get my ass kicked by the people who ran this place. Sometime in the cool air of September 1985, I made my first trek to 210 E. 6th Street NY, NY...Some Records.

Some Records was the brainchild of Duane Rossengol. He initially was selling different types of records, along with a lot of hardcore and punk, at the Tower Records market down on 4th and Broadway on the weekends. He opened Some Records when his girlfriend Gina rented out space for her store 99X Records. When he first opened in 1985, the store was upstairs in a long narrow storefront. There was a counter and a bin of 12"s. The seven inches were on the counter. In 1987, he moved the operation downstairs and the rest is history. This is the location most everybody who has been there remembers with fondness.

The only way you would have known that there was even a store was the stencil spelling out Some Records. It was on an angle so if you weren't looking you'd miss. The downstairs store was square and still had the same record bin. John Porcell had got some paint from his job and painted the interior red, white and blue. Not that it had any meaning, it was just the only colors they were able to get. Over the next two years, Duane let everybody "tag" the walls with band names, signatures, etc. I remember this one guy going, "I can't believe you are letting me tag your walls!" There were band stickers everywhere. On one wall, was a bulletin board, where many infamous bands got their starts by advertising for members. When Warzone first signed to Caroline records, Raybees put up a flyer explaining the reasons behind it. In 1987, Ray Cappo & Jordan Cooper of Revelation put up their flyer willing to trade rare Revelation pressings for GI Joe dolls and items.

Many bands credit Duane with their initial successes. In my opinion, bands like Breakdown, Krakdown and Beyond would have never become the popular bands they did so quickly if it wasn't for Duane selling their demos. Everybody was so jazzed about a store like that all the bands made sure Duane got their records first. Each week would be an adventure. What new record would be out? What fanzine? Duane would put up promo

flyers that announced future releases, getting you wet with anticipation.

Some Records was only really open on the weekends, though for a time he had the store open Wendsdays and Thursdays. It was those couple of days each week that NYHC thrived. You would walk in and more often than not there were luminaries from the scene hanging out, talking to Duane and to each other. Raybees, Cappel, Porcell, Jason Krakdown, Tommy Carroll, Craig Ahead, Arman, Lou and Pete Koller, Gavin van Vlack, Alex Brown. If you perked up your ears, you'd hear a gambit of rumours, hearsay and truth all coming together at once. If you had too big a mouth you might get verbally shot down. Duane was always keeping the peace. Since he was like a father figure to us, he was always telling us to calm down. I look back sometimes and wonder why he didn't throw us all out at times!

My time there started when I decided to actually go one day in September 1985. I walked into the place and was like "There's nothing here...". There was nobody else in the store at that moment. I noticed some movement in the back room of the store so I called out. Out walks a very tall guy, very thin and regular looking. He wore those 50's style hornrimmed glasses and had a humble aura around him. "Hey, I'm Duane! Can I help you with anything?" We talked for a bit and I had a million questions. I cannot remember that day what I actually picked up but I did buy a few records. I was confused though because at this point in my life I still had this idea of what a "punk" or "hardcore" person would look like. This guy was totally "normal" looking and didn't seem the type that would be into this type of music.

Slowly but surely, week after week, I would return to Some Records and learn something every time. Duane was always introducing me to new people. The first person I met there who would have a lasting impact on me was Tommy Carroll. It was in November 1985 I was in the city to see the Jesus & Mary Chain on their first US tour. I went down to Some before the show, Tommy was talking to Duane and I started following along the conversation. He seems to really like thrash, going on and on about this band from Utah called UPS (Useless Piles Of Shit). Tommy was also telling me that he had this new band called Straight Ahead and to check them out sometime. I'll never forget that when I was leaving Some, he told me to have a good time at "whatever that band was that you are going to see." He was one of the first NYC types to be nice to me, not to judge me on how I looked or my ignorance of the current hardcore scene.

It was at Some Records that I would eventually meet Ray Cappel, John Porcell, Mike Bullshit, Sam Crespo, A.J. Novello, Wendy Eager, Mykel Board, all through Duane's networking.

My some records stories:

Gavin Van Vlack, of Absolution was totally in your face and on all the time. He liked to fuck with new kids all the time, scaring the shit out of them and then make friends with them. One evening at Some Records, I remember there were these two new kids from Long Island that were coming around. Gavin was looking at one of them and was like,

“Hey Kid! Come over here!” (I can even hear Duane, in the background and in a fatherly manner...”Gavin...”) The small and obviously frightened out of his fucking mind kid came over. He one of those insulated hunter’s caps on, the kind with the pull down flaps on the side. Gavin was like, “That’s a fucking stupid hat!” This poor kid has no clue that he is just screwing with him big time and is shaking like a leaf. Then Gavin asked what bands he and his friends were into and he replied with whatever bands were cool at the moment. Gavin then lightened up and “That’s cool...you guys are alright. If anybody fucks with you, let me know.” Those two went away feeling pretty good.

During 1988, there was a period of time that practically every Saturday at Some Records, John Porcell, on his lunch break, would come by and he, Duane and I would just talk for a while. There was always talk of bands, recent records, things in the news, etc... One time though, out of the blue I just asked how Youth Of Today was doing since things seemed pretty quiet on that front. “Dude, you didn’t hear? We broke up!” At the time, Ray was, rumor had it, working on a solo record. Much of material on the We Are Not In This Alone Lp was written during this period and apparently was originally going to be used on this “project”. It was during these “talks” I learned a lot of about John. Any negative feelings I might have had towards him were gone at that point.

There was a bulletin board at Some Records. People used to post all sorts of flyers and trade lists. Adam Nathanson of Life’s Blood made up this fake flyer: “Wanted: Black Sabbath Lps, Led Zeppelin Lps, Iron Maiden Lps, etc... I Have: AF “United Blood” 7”, CFA 7”, Antidote 7” If interested, call 555 Dopey Skin” Now, we all waited for some sucker to come by, read it and see how long it took for them to figure out it was a gag. In walks in Jason, the singer of Krakdown, “Yo, what’s up?” Everybody is shaking hands and saying hello. A couple of minutes later, Jason walks over to the bulletin board and start reading the flyer out loud. “What the fuck...I have all those records. Hey Duane, give me a pen I have to write this number down.” Right then, Adam and a couple of others start laughing hard. Jason goes back and rereads the flyer, turns around and goes, “Who the fuck did this flyer!” Adam really starts laughing and Jason just puts his hands around his throat in a joking manner. He knew he was fooled and started laughing himself. “You guys are really fucked up!” That was a classic Some Records moment that only a few got to see.

The Question was "Some Records was a NYC hardcore record store that existed from 1985-1988. Run by Duane Rossengol, it was “the place” to hang out, meet up with people and of course buy your records from. Did you ever go there? What are you memories of the place? Do you think when it closed that was a nail in the coffin for the NYC scene in general?"

Jim Testa: What I remember most about Some Records is how it lived up to its name -- there were "some" records there in a few cardboard boxes, and some demo cassettes, but never a lot of anything. It was much more a hangout than a store. I definitely think it - and later, ReConstruction Records run by a DIY collective of ABC No Rio kids - did a lot to

help foster a sense of "scene" by providing a place to hang out and socialize. I can remember bands putting their demo tapes on sale at Some and a week later, every kid at that week's CB's matinee would know all the words to their songs. (Gorilla Biscuits particularly comes to mind.) Today we have the Internet and our sense of community tends to be fostered in cyberspace; it was a lot more fun when it was face to face in some dank, sweaty basement.

Seth Amphetamines: I knew about the place but never got there. The places I'd go for records and stuff were Two Tone (Passaic), Vintage Vinyl, Jack's (Red Bank), Pier Platters (Hoboken), Generation Records (NYC..I still go there), and Bleeker Bob's (I don't go there anymore). There was also this place in Red Bank called Blow Yourself Up...I guess it was a more DIY/locally owned version of Hot Topic but only in that it was one of the few places outside of NYC you could find punk clothing and the like. I guess it was closer to Two Tone than anything.

Rob Fish: Part of our weekly ritual was to go to Some Records and buy new demos and ep's but also it was a part of the experience especially, I believe, for the straight edge types. Every week you would see the kids from the bands you liked and people would tell you what to get and not to get. It was a very cool vibe especially because it was a record store owned by a punk kid verse a record store with punk records.

One strange memory is being there when some band showed up to sell their demo. Their name was Pitbull I believe and they were skinhead types (imagine that). I remember actually digging the music but never heard of them again after that day.

As far as Some Records closing it was definitely, in my opinion, a very big part of what happened with the NYC Scene both in it's height and decline. The violence thing continued to become more of an issue, I remember encountering a downright scary act of violence at a COC show that made me realize the NYC scene was done but I believe that Some Records closing and the whole evolution of the scene were intimately tied together.

Chris Zusi: I was lucky enough to get to go to Some Records a few times. I was never a big record collector, but if you were going to CB's you had to stop by Some Records and Venus to check out the new releases. Physically I remember Some Records being small and dark. It was the first record store that I had been to that was for hardcore kids. I was a 16 year old kid from New Jersey, so when I went to the City I didn't look at anyone, talk to anyone or know anyone. I never talked to Duane or anyone else who would watch the store when Duane wasn't around, so I can't tell you much about the inner workings. All I can say is that going to Some Records was something every hardcore kid looked forward to.

Tim McMahon: Again, just like CB's, I was a little too young to trek into NYC and visit Some. Obviously the place was legendary, but all I could do was read about it and wish I could be there. I do remember the first time I came into NYC and went to Venus, which was still very cool at the time. I also recall going to 99X and checking out the old Some Records store. As for

nailing the coffin for NYCHC, my feeling was that came when the violence and gangs began to really take over.

Marc Weiner: For some reason I was never there. My haunts were usually Venus, Bleeker Bob's, the CBs record canteen, and later Vintage vinyl in NJ.

Vic DiCara: I went there a few times. It was just a basement really with "some records" in it. I thought the coolest thing about it was that you could put your demos there and people would actually come in and buy them. We (Beyond) might have sold like 2 or 3 hundred demos out of Duane's store - and that was a HUGE deal to us in those days! But I think it would be a bit much to say that closing the store would kill the scene.

Bill Wilson: I went there quite a bit. We used to make it an every weekend thing between that and Venus (when it was upstairs location over by 6th Ave.) Saturday and Sunday a group of us would come down from the Bronx and head over there. The group consisted of: Me, Carl (Breakdown/ Raw Deal), Jeff (Breakdown), Pat (Uppercut), Lars (Uppercut/ Judge), Don (Breakdown) and Sam Crespo. Along the way we befriended people like you, Jimmy Williams (Maximum Penalty), Wes Harvey, Rich Unhoch, Chaka Malik, Gavin van Vlack, Josh Becker, Adam Nathanson, Neil Burke, and a host of other kids. Some Records was really a great place to hang out and listen to stuff. Duane was always super cool to us and it always felt like home and for the most part everyone got along and it felt like a loose family of sorts. Maybe I'm romanticizing it after all these years but I cannot recall a bad experience in that store. Certainly when it closed it confirmed the death of a very special era. Soon after there was a giant schism (using the word correctly) between the more metallic, harder bands and the punkier politically charged bands. I started listening to a lot of early Matador, SubPop, and Amrep stuff during that time.

David McGilvray: I was there a mere few times before it closed, it was definitely first stop before the first few shows I hit with veterans of course, as was Venus when it was on 8th street. I remember buying whatever demo and or 7" was there.

Joseph Songco: I was there all the time. Some Records was to the NYHC scene what Arnold's was to Happy Days. If you needed the latest records, demo tapes, t-shirts or 'zines, you headed over to 210 East 6th street because the chances were that Duane would have what you were looking for. If you had a flyer for a show that your band was playing, you could post it there. If you just wanted to hang out and talk shop with guys from other bands, you could do it there.

I remember I went down to Some once to bring more of our demos to sell and I wound up hanging out there for over an hour. A bunch of the Youth Crew guys were hanging out front with their bikes and baseball gloves & stuff. I forget who introduced me to Ray and John of Youth Of Today, which was cool for someone whose band was just getting started. Pretty soon, I found myself standing in the street throwing the baseball around with Ray of Today!

When Some became 99X, it wasn't so much a nail in the coffin as it was more of a crushing blow. Thanks to the DIY mentality, the scene could still get the word out thanks to See-Hear and OPEC-SID, and you could still sell records and t-shirts at the shows. But I definitely think it hurt the up & coming bands who needed a place to sell a demo tape. It was unfortunate that the place everyone went to for all things NYHC was turned into a clothing boutique, but everyone should be thankful to Duane for establishing Some Records. It was an institution to the scene much like CBGB's was.

Chris Daily: Sitting in the back of a Astro van circa early 1986, 15 years old and heading into NYC with my buddy and his Mom. She was an artist that made trips into the city and I had just picked up an issue of Guillotine fanzine at the Anthrax in Stamford CT with a Some Records ad, that was our destination.

The place was small, 210 E. 6th Street - Lower East Side. The store was still upstairs at that time, we walked in all nervous and scared. It was the most minimalist record store in history, maybe 6 rows of LP's, a few rows of 7 inches and a few demos on the counter. The selection was unreal though, I could have spent hundreds of dollars that day, all the records I had seen in fanzines were there. Behind the counter was a tall skinny dude with dark rimmed glasses, possibly one of the nicest dudes I was ever going to meet in my upcoming years going to shows in the city, Duane SOME Records. That first visit I bought the YOT "Can't close my eyes" 7 inch (since I had seen them a few months prior) and the UNITY 7 inch (per Duane's recommendation) along with a few zines. The entire ride back to CT in the back of that van I knew I had found a gold mine.

For the few years or so, I was in and out of Some Records countless times, Duane and I had become acquaintances. Duane would sell my fanzines or records and we would talk about what new came out and the story behind the band or vinyl. I learned so much about past and present bands each time I would stop in before a CB's or Pyramid matinee. People I met there or records/demos I bought there are too many to name. The last time I was at SOME was either the day it closed or it closed later that week, but I recall standing out front with some pals and Duane walking past us, his head hung low and we made eye contact, I smiled and he just shook his head. I think he had just had enough. When SOME was closing I definitely did not know exactly what I was losing or what a significant part of NYHC was dying. I no longer have any of the records I bought there, just the memories...great memories.

Jason O'Toole: Some Records was to NYHC what Al's was to Happy Days. What would the Fonz be without "his office?", just another greasy weirdo chasing after high school girls. I spent more time in there than I did in my dorm room. That's where I first met John Kriksciun and was asked to sing for Life's Blood.

My parents made me pay for my own school books and food while I was in college, so I had no money for things like records – so I doubt I ever spent a dime there. Long before Napster hardcore kids were trading tapes rather than buying vinyl. Small wonder Some Records and many other independent record shops closed.

Roger Lambert: Craig ahead walked me there and i bought straight ahead's first album....first met him at c.b's that day. i was green as fuck, that album blew me away...also think i got rest in pieces that day to. i came on the scene in what? 85-86? somewhere there. i was moving around alot and don't have a solid remembrance as far as time frames.

Brendan Rafferty: Went there a few times. Watched "unity" kids shoplift from him. It closed not long after I got out of the Army so it wasn't as important to me.

Mat Gard: I was only on the peripherals of the scene in 1988. I went to CBs and went home. I am sure I shopped at Venus and Bleeker Bobs (\$\$!!). But I didn't know anyone to take me to cooler records stores like Some. I only knew Duane from 99X, later on.

Peter Tabbot: Taking the walk from CB's to Some Records was about as ceremonious as going to CB's, itself, each Sunday. Seeing Duane there (and also at 99X when you'd go ogle at, or buy, new Doc's or a Fred Perry) was like a nice reminder of the continuity of that scene and that time. I used to go to Some Records frequently, and got some great mid to late 80's records and zines there. It wasn't a large place, but had exactly what I wanted...Walking out of there with the first two Revelation releases (Warzone 7" on gold vinyl and the 'NYHC Together' 7", also on colored vinyl) are my fondest memories. I don't know that the closure of Some Records was a nail in the coffin for the NY scene, but it sure wasn't the same going to Bleeker Bob's, Sounds or later, Venus Records, for vinyl. I think a variety of factors/changes accounted for a real turnover (and, in some ways, death) of the NY hardcore scene at that time.

Daryl Kahan: If it wasn't for Some Records none of the bands I was a part would have existed. I walked down the steps to Some Records many times and hung out there after CB's matinees to buy demos, records and meet other people into the same shit I was. Eventually I met up with the future band members of True Colors and Citizens Arrest at Some Records. I was at the Straight Ahead - Spirit of Youth record release party which was amazing. I wish I still had that stack of Straight Ahead stickers now. The thing that was great about Some Records was that it was an underground record store where you could hang out with all the local bands and buy some quality records / demos. I remember meeting Sick of It All, Straight Ahead / NYC Mayhem, Youth of Today, Sheer Terror, Warzone etc.. all of those guys hung out there. It was the cornerstone of NYHC during that time. I think his place next door, 99X was doing better so he closed the record store. Duane Rossignol was a cool guy when I knew him. He did a lot for the scene back then including the release of Straight Ahead LP on his label, IRisk.

Tommy Rat: I went there all the time, that's where I met you (dave k), haha. Duane always shared whatever music on demos he had with everybody. He was honest as far as dealing with bands he would buy stuff up front, and buy more if it sold well. It's hard to say if that was the nail in the coffin. A lot of people tried similar stores like his but they either didn't last or didn't have the same friendly ambience. (Ratcage Records was similar

years before Some Records was around)

Michael Scondotto: One of my biggest regrets in HC is the fact that I never made it out to Some before it closed. I

knew all about it, what records they had, who owned it etc. But I was the younger kid in my crew and didnt make it out to the city from Brooklyn too often. I wasnt even 16 when it closed. It may have been a small nail in the coffin when it closed, but NYHC lived on and got even bigger after closed so it's hard to say. I bought my records at show, ot Bleeker Bobs, Venus Records and a place called Zig Zag Records in Brooklyn.

Nick Forte': Some Records was supportive of my first band and sold our demo there, the demo really sucked but Duane was supportive and nice about the whole thing, and actually sold a bunch. I went there every week and bought a lot of stuff, it was obvious that it wasn't really just a record store but a hang out spot that sold stuff. I don't think it closing had much of an effect on things though, new things happened and stuff just kept changing and morphing and new people took the reigns in different ways, but it was a cool place from what i can remember.

Kevin Egan: Tom Capone and I brought the Beyond demo into Some records, in hopes that Duane would sell it and we could somehow make a place in the NYHC scene.

Duane placed the cassette in a little boombox that he had in the corner of the room and checked out the first two or three songs. He told us he liked it and asked us to give him as many copies as we had with us. The next week, John Porcell wrote us a letter, telling us how Duane played the demo for him and how they were both flipping out over it. He asked us if we wanted to open up for Project X in Buffalo the following month. We were beside ourselves. We were a band for only a couple of months and already we were opening up for bands that we loved and respected. It almost seemed as if we succeeded before we ever started.

Anyway, we had Duane from Some records to thank for that. He really opened things up for us. It really was an important place. It was the nerve center of the scene. That tiny little store was a generator that kept everything going. I remember the first I went there, I spent every dime I brought with me on just about every NYHC record they had. Demos too. I remember the stack of demos he had on the counter. I remember buying the Breakdown demo and the Sick of It All demo there. And even though I do think that hardcore was able to survive, post-Some, it was definitely a loss to the scene.

Mark Anthony G.: Sure we went there, but I never “hung” there. I never had much interest in hangin out with the scene, I was an outsider in life, and that is why I found hardcore, and I could go there and be a part but also not be a part if that makes any sense, but as stated I was never edge so it might only to me. My fondest memories were being able to find stuff that I was looking for that was seemingly unavailable anywhere else. I think when it closed down it definitely hurt the scene a bit, but there were a lot bigger, sharper and uglier nails which did the NYC scene in.

Brett Beach: I only went to Some once, and it was closed. It might have been a weekday. All I remember was staring at the locked door and being really disappointed.

Austin Farrell: During that time frame I did shop at Some Records. He had stuff that you could only get there. I remember buying a copy of Christ on Parade's Isn't Life a Dream Ep there. That was the only place in the city that had it. He also carried a good number of demo tapes. When they closed down it was a dark day for independent record stores in the city.

Jon Field: I went there many times, first upstairs, then later down in the basement (or was it the other way around?). When I first went there it was probably late '85/early '86. I remember how small and barren the place looked to me as a teenage metalhead. I was used to places like (the old) Venus Records, It's Only Rock 'n' Roll & Bleeker Bobs with tons of posters and t-shirts on the wall. But Duane was such a nice guy that he always made you feel right at home (unlike the aforementioned stores). I remember one time he pulled out a brown paper bag with some sealed Cro-Mags demos that he had come across. He sold them to us for 3 bucks each, even though they were long out of print and he easily could have asked for more.

On one of my earliest trips there I asked him if he knew about the NYC Mayhem LP I'd heard was coming out, and he introduced me to a newly bald Tommy Carroll who struck up a conversation with me and explained to me that they had just changed their name to Straight Ahead. Whenever my friends and I went to NYC we always went there to hang out with Duane and pick up the latest demo tapes and records. When we were forming Up Front and needed a drummer, the only place we put a flyer up was on the bulletin board in Some Records.

From what I remember, the hardcore matinees at CBs started having serious problems with violence right around the time Duane closed. I think the combination of Hilly's threats to stop the CBs hardcore matinees and Some Records closing killed that late 80s NYHC scene. Without those two places, kids didn't meet/hang out like they used to, and the formation of new bands slowed to almost nothing. Who knows, maybe the scene would have burnt itself out anyway, but by 1991, the loss of Some, CBs & The Anthrax in CT brought the scene to its knees. ABC No Rio picked up some slack, but things had changed drastically by then, with the scene splitting into factions. The older bands moved on to big shows at places like The Ritz & The Marquee, or broke up. The younger, (sometimes more political) bands thrived at ABC No Rio.

For some reason, NYHC has never really recovered in my opinion. To me, a lot of the bands to come out of NYC since 1990 or so are more metal than hardcore, with a few exceptions. I'd love to see a grassroots hardcore scene spring up there like the one we were involved with from 85-90. I think it could be possible again with the right kids/clubs/hangouts.

Wendy Eager: Some Records was indeed a cool place and Duane was an all around nice guy, very enthusiastic and supportive. Later, when he worked at 99X I used to come around just to talk and see how he was doing. I remember when he was diagnosed with a

brain tumor and they had a collection going in the store to raise money for him. To me Some Records was the descendent of Rat Cage Records, which was originally downstairs of 171A. That place was open 24 hours because Dave lived there with his girlfriend Kathy, and their many cats. The place used to stink like piss, but they had cool records and you could get Nick Mardin's pins and zines there. Some Records was a cleaned up version of that -- a place you could just hang out, and as you said, buy record and zine. I interviewed Underdog there for Issue #11. I actually met you there, you were talking about this great movie called Gotcha. We were so interested by your description that we rented it. It is still a favorite of mine and I got the dvd this year for Christmas. It was a shame that the place closed, but unfortunately the cool, small places generally don't last. I know Reconstruction Records followed in its wake, but Neil was quite the shyster and that bit about "interns" working for free was just so much crap. I was surprised you didn't mention that place as it falls into the time frame. I particularly recall the time they had a copy of United Blood in the window and there was this sign saying that the record was so highly priced because Roger was greedy. Funny, but not too much later the store got broken into and a lot of things got damaged. A coincidence, no????

Frank Cassidy : Some Records was part of the general route I walked every Sunday. Agenda: have a falafel, go to Some Records, go to CB's (in no particular order). I remember it was the main place to buy every NYHC demo that came out. It was definitely more than just a store. There was always show info, and people hanging out. There were even notes up about the original Breakdown vs. Raw Deal feud. I probably bought a ton of stuff there but the only item I remember right now is the Lunchmeat/Mission Impossible "Getting Shit For Growing Up" 7". It was definitely bad for the scene when it closed. There will always be record stores, especially in NYC, but it's not often that they are owned by people in the scene. In this day and age of e-commerce/eBay, etc., the day of community-owned punk record stores is becoming increasingly rare.

Djinji Brown: Yeah I remember Some Records on E 6th street right off the Bowery. Duane was priceless. Next to Some Records there was store where you could buy Doc Martens and other U.K. "punk" clothes. The 2 stores were inseparable. Music and Fashion have always been on the same bill. I hung out at Some Records as we all did, and Duane was like a big brother to every kid who stepped into his store, you always felt welcome. He was providing a service that Bleeker Bob's and other record stores weren't. He didn't have as many records, he didn't have as deep of a selection, but he had homegrown NYHC/ NJ/ DC/ Boston etc Hardcore. His records were freshly baked by the artist and handled with the utmost respect by him the merchant. That is how I remember Duane. I stopped hanging out before Some Records closed down.

Marlene Goldman: I used to go there quite a bit. Some Records for a while was one of the sponsors of Crucial Chaos, meaning they would give us records in exchange for an air mention. It was a great place for smaller bands to get noticed and for everyone to mingle. I don't think it was the nail in the coffin, but it was a sign of the scene's decline.

Freddy Alva: I remember seeing a flyer for Some Records posted on a pole near the High

School I attended in the spring of '86. I have a vivid memory of walking down the steps into the basement space & feeling like stepping into a Hardcore candyland, there couldn't have been more than 60 lps & 7" titles & about 25 demos for sale at any given point, but the place felt like a cavernous warehouse that contained endless secrets waiting to be discovered. The friendly-to-all demeanour of Duane(Owner) & palpable sense of community inspired me to do a fanzine, meeting Chaka Malik at the store & discovering that we were both from Queens led us to do the New Breed compilation, a tape that would document newer & unknown bands from the tri-state area. To this day, a couple of my best friends are people I met at the store. A number of years after Some Records demise, I was involved with opening a record store(Reconstruction) that was coincidentally located a couple of doors down from the old Some Rec's location, I think we tried to continue in the same spirit, but the same factors that contributed to Some's closing: burnout, violent elements; were present in ours as well. The closing of Some Records was a blow to the scene as a whole as far as it being a general meeting point & testing ground for newer bands to be heard. The psychological blow of losing something that was purely run by the people involved in the scene was an irreplaceable loss, something that the other bigger, commercial stores in the area, that stocked Hardcore/Punk, could not hope to duplicate.

Gavin van Vlack: I loved that place and it was honestly "the scene" that closed that store down. I look back now and think about how people criticized duane for certain products that he chose to sell and harassed and shit talked him so much he basically threw up his hands in disgust and walk away from it. some of these same people actually had those very same products in there "product collection" but since they had only bought it as a "collectable product" it was morally justified. we are all a bunch of fukin' hip-acrates.

It was by no means the "final nail" we had just fired up the nail gun so to speak. duanes wife who ran 99x clothing was robbed at gunpoint by hardcore kids. we were monkeys who threw feces at our care taker so to speak because at this point it was hard to get our bands into record stores if we weren't the friggin' ramones or the like. I remember seeing the first side by side flyer when they were looking for members. I remember porcell saying "I don't know what they're gonna sound like but they're flyers are fukin' awesome!!" (billy bitter the bass player is now a renowned illustrator, he did "the tick" tv show, etc)

Andrew Orlando: My main recollections of Some Records were that I always walked out of there with at least three new demos. It was THE place to get new HC records. I remember when it closed it definitely dampened the Sunday ritual of going to CB's. It was so close to CB's and a perfect place to go before or after.

Howie Abrams: When Some Records opened, it was a great place to go before, after or even during shows (between bands). I published a fanzine called Occasional Irregularity for a few years and Some was one of the only stores that carried it. What was great about Some, other than it being a sort of clubhouse for kids to congregare in, was that it really helped the newer bands to get their music out there - in many cases, before they ever played a show. You could bring 25 copies of your demo there and if Duane liked it, he told everyone to buy it and he'd sell all 25 in one afternoon. He was the first to have

everything you wanted and he didn't jack up the prices.

As for it's closing being some sort of "nail in the coffin" for the NY scene, I don't think so. I think the NYHC scene naturally became something extremely different from it's essence and killed itself. When the very people you couldn't stand; the same people that drove you to seek out something such as hardcore in the first place, are right next to you on the dance floor doing dumb shit, it's over!

Chris Weinblad: I had gone to Some enough times to know that it was a cool hang out spot. Being the shy person I was back in my youth I didn't socialize there much. I would go in look for some records or demos and grab them. I would occasionally over hear some scenester talking about a new demo or 7" and would pick it up just because I stumbled upon their conversation. I think the closing of Some definitely hurt the late 80's scene because it seemed Duane had the store with goals in mind of more than to do business, it was almost a community center it seemed. He seemed to actually care. You didn't get that at other stores like Venus or Bleeker Bob's.

Jordan Cooper: Some was the place in those days. Duane was cool, would talk to anyone

and really liked the bands. Anything you wanted was there and he sometimes got stuff that no one else had or stuff that was long out of print. Secret Spot, Free Being, Venus, Sounds, Bleeker Bobs were the other stores I remember from then, but I definitely spent the most time at Some and Venus. I didn't live in NY, but I went there any time I was in the city. I'm sure the store closing had a big impact on the NY scene as did CB's stopping matinees, but if the store closed in 1988 (I can't remember), to me things were still getting bigger. GB hadn't put out Start Today yet and the Judge album came out probably a year or so later. There was still a lot of stuff going on in NY that I wasn't that close to like the ABC No Rio and the store that was on St. Marks (can't remember the name).

Adam Nathanson: Most definitely, our collective era closed out with the end of Some Records. The store on East 6th served as home base all weekend for those of us from the outer suburbs. Everyone practiced at the hourly rehearsal studios like Giant on 14th and Big Fun on 23rd after the Sunday matinees, so we left all our gear (guitar cases, cymbals, etc) at Some for the day. The routine was to get off the train and head straight for Some first thing Saturday and Sunday. There you'd find out what was new, put a few tapes and fanzines on hold behind the counter with Duane, then make the rounds downtown. Duane used to bestow the honor upon me of watching the store while he took lunch, and I felt like I was the man every time! His bulletin board was the best tip sheet. All three bands I played with in that time, Mr. Softee, Trauma, and Life's Blood, formed from postings to the board looking for members. I assume tons of others did the same. In terms of the much later anti-globalization movement, Some Records could be described as the "convergence center" of the scene.

Tom O'Hara: I bought a lot of demos and tons of 7 inches at Some Records. It was a

tremendous help to new and young bands to have a store like that around and probably launched more than a few budding careers. It's closing I don't think it was necessarily a nail in the coffin for NYHC, though. The scene as I knew it thrived for a long time to come even after he closed up shop, but it was a huge loss to the scene, definitely.

Chapter 5: Pyramid Club

The Question was "The Pyramid Club shows were organized by many members of the NYC hardcore scene. It was the first time in NYC during this era that the bands actually made the bills up. The shows ran on a semi regular basis from 1987-1989. Did you ever go to any of these shows? Any memories?"

Jim Testa: The only Pyramid show I remember was a Bold show, and how hard it was to find a good spot to take pictures without getting throttled in the pit.

Seth Amphetamines: I remember some of those shows but I never made it to any. My first time seeing a show there was 1990. This young band from Seattle called Nirvana played there on their first tour. Amazing show, though Chris' bass amp kept cutting out and he had to kick the cabinet every couple of songs.

Rob Fish: Pyramid shows were very different than the CBGB shows even though they were only minutes away. It just had such a different feel.

Chris Zusi: I saw a few shows at the Pyramid, I think one might have been a Youth of Today Warzone show. The thing that sticks out in my mind is that I swear I remember the stage being very high, like 4 feet or something. I went to see Bold there in 2004 and the stage was only 2 and a half feet high. I guess youth really does alter your perception.

Tim McMahon: Once again, too young. Heard about the Pyramid, read about the Pyramid, but unfortunately that's where it ended for me. I knew what they had going on there and I thought it was fuckin' awesome, wish I could have been a part of it.

Bill Wilson: I cannot remember one show besides some ridiculously sweltering Warzone show when Arthur Smilios of GB played bass for them. I probably spent more time hanging out outside of those shows than actually inside.

David McGilvray: Yes I went to a few. Beyond, Bold, Wrecking Crew was a line up I can recall. I saw Collapse there as well, they may have been 4th on the bill I just mentioned and they all could have been separate shows as I know I was there several times for a spell. I remember Wrecking Crew hanging out in their van down the block. I remember sitting on the sidewalk and I remember the New Breed comp coming out on cassette tape in a plastic bag with a copy paper booklet and I remember looking through it sitting on the side walk in front of the Pyramid between bands. I also remember the drummer of Bold and some dude screaming back and forth as the guy was heckling the Bold drummer and he had finally had enough and it interrupted the set kind of. I believe it was some extension of the Youth of Today Boston tension many witnessed in shows of

the period.

Jason O'Toole: I went to a few because Raybeez, God rest his soul, let me in the door for free. Since I was somewhat homophobic, like most of us back then, and the Pyramid was pretty much a bar for those guys who like guys, I didn't dig being there too much.

Bill Florio: I remember Brendan Rafferty setting off a stink bomb and deciding that would be a good time to get some pizza for an hour.

Brendan Rafferty: Actually, your info is incorrect here. First off, bands had been making up the bills at clubs for years. A7, 2plus2, Nameless Theater, and even CBGB. Yes, contrary to what some people think, the best booking in NYC in the 80's was CBGB. Bands made up the bills. The booking agent for CBGB matinees (different from their regular booking agent) was a woman named Connie Hall. She was from the scene and hung out. You would have known her as that hardcore chick that worked behind the bar at all the shows until 1989. She did an amazing job. You can also thank her for helping a lot of new bands get their start. Whenever she had a big show, like in the late 80's with Agnostic Front or Sick of it All, she would always make sure that a new band, playing for the first time, got a slot on there to give them exposure. It was the bigger venues like The Ritz or Irving Plaza that were booked by people outside the scene. As to the Pyramid, there were different promoters over different years booking there between 1987 and 1989. Between 1987 and 1988 the guys from Youth of Today were booking there... in fact, they're the ones who went around talking shit about CBGB, even going so far as to try and shut CBGB down in 1987. Why? So they could have a monopoly on HC shows. Scumbags. I'll say it again... It was ironic that the people shouting, "unity" the loudest were the ones doing the most to divide the scene. As to booking at the Pyramid, I was also one of the people booking shows at the Pyramid in 1989. It was hard. The Pyramid was fun, but they took a lot of the money, leaving little to pay the bands. One example that stands out... I remember booking Poison Idea there. The place was packed and the club manager handed me \$250 to pay all the bands, after taking in around \$2,000 at the door. And as much as there were some great shows there, the club really didn't want to do shows.

Mat Gard: I went to a few Pyramid shows. They seemed like a lot of fun. I was pretty ignorant of scene politics at the time, so they just seemed like fun shows that were trouble free. I know I saw shows after the 89 end of matinees. I saw Nausea there and loved them as usual. The shows just seemed a lot better than CBs. Besides trouble-kids, CBs shows always had an atmosphere where the crowd the management was at odds. The 16 and under thing, the bouncers, no stage-diving. Plus they were always trying to charge more for shows. With kids in charge of shows, who cared less about the bottom line, the whole show just felt better and less hostile.

Peter Tabbot: I went to a couple/few Pyramid shows during that time period. The one that stands out the most was a Christian Death reunion, featuring Rozz Williams and Rikk Agnew, the heart and soul of their original death rock lineup in the early 80's (Rikk

also was the defining songwriter for Adolescents and D.I. back in the day, two of California's finest hardcore punk bands ever).

Daryl Kahan: Raybeez was a hell of a guy and will be sadly missed. I went to almost every show he put together at the Pyramid Side by Side, Youth of Today, Warzone, YDL were a few of the classics I saw at the Pyramid. The club was smaller and had a different vibe to CB's but was as equally cool.

Tommy Rat: I went to some of them I think it was the first time I saw SOIA. I did hear a rumor that the shows were being run without the club management's knowledge which is why they got shutdown. I don't know if there is any truth to that. You know how people love to shit talk about other who try to do something good.

Michael Scondotto: I went to 3 clubs in the late 80's, Cbgb, The Ritz and L'amour in Brooklyn. I almost went to the Pyramid to see PROJECT X, but never made it out there until the mid 90's.

Nick Forte': I remember going to see Raw Deal and Life's Blood there and not being able to get in because it wasn't all ages, I think I was 15. I was pissed off. Tony from Raw Deal came outside and smelled like Petruli oil. Now, every time I smell petruli oil I start humming Raw Deal songs, seriously.

Kevin Egan: Beyond played a few shows at the Pyramid club. They were great because the Pyramid is small so the action was very intense. Someone wrote to us recently how they went to see us there and they were kicked in the mouth during our first song and had to leave to take care of their injuries. When they finally returned, we were finished playing and to this day, he never had a chance to see us play. I remember they were pretty wild.

My fondest memory of the Pyramid though was in '92 or '93, right before Nation of Ulysses' 'Plays Pretty for Baby' came out. They were playing the Pyramid with Bikini Kill, who were a pretty exciting act to see at the time.

Anyway, Guy from Fugazi came out to introduce them. He informed the audience that all exits had been locked and they were prisoners of Nation of Ulysses. Then Ian Svenonius (spelling?) came out and poured lighter fluid on the shoes of every member in the band, including the drummer. The music started and he then lit all of the shoes on fire. They were playing the opening song to their new album. I don't remember the name but the lyrics were, 'I'm not talking 'bout a Beatles song, written a hundred years before I was born.' It was a sight, for sure. Easily one of the greatest performances I've ever seen.

Mark Anthony G.: I was down in DC for freshmen year of college staring in 87-88 so I did not frequent the Pyramid club as much as I probably would have, but I did see some memorable matinees and shows there. There was a Some Records benefit, that I believe was played by SOIA, Token Entry and Warzone. I was a big American Standard fan and

they played one such matinee with Supertouch and Warzone as well. I'd say those two were my favorites as far as hardcore shows. I saw other shows there most notably Nirvana in '89, which I liked as well.

Steve Distraught: I first moved to NYC in 1990 and I saw a lot of great shows there... Public Nuisance, Negazione from Italy, The Radicts etc. but my best memory is before I moved. I came to NYC to see Half Life from Pittsburgh, but didn't know who else was on the bill. When we got to the show, we found out that Nausea and Insurgence were also playing. The place was wall-to-wall punks and I decided right then and there this was where I needed to be. You have to understand that in Boston at the time, there were like 10 real punx and about a thousand jockcore kids so to see so many punx in one place was mind blowing. The whole show was great, but one of the highlights was when Insurgence did their Antisect cover, the place went nuts and about half the crowd was on the stage singing with them. Needless to say I was well impressed and I moved to NYC a month later.

Chris Daily: I was at almost every Pyramid show I believe. The place was small, sound was pretty good and the crew of people that ran the shows and went there were all great people. Memories...hanging out in Tompkins Square park before and after the shows, the Krishna's doing the book distro at the park gate, the Korean grocery store across the street with the GIANT salad bar and drink selection, the sometimes gender questionable people either in the club or general surrounding area, San Loco taco.

Brett Beach: For some reason I never went to The Pyramid. I went to The Anthrax and CB's, but never the Pyramid. And I remember getting handed flyers for shows there! I guess it was because I really only could go into the city on Saturday OR Sunday, and I didn't want to miss what was going on at CB's.

Jon Field: Sadly, I worked at Sears during the years the Pyramid Club shows happened, and couldn't get Saturday's off. Seems kind of pointless now, but at the time I really needed the money and didn't want to get fired!

The one time I actually took a day off to go was for a show Up Front was playing with Straight Ahead. To say I was excited for this show was an understatement. Then, 2 or 3 days before the show we found out it was cancelled. I was pissed!

Wendy Eager: With regard to your question of the Pyramid Club -- I don't think it was the first time bands put together shows -- that was going on since the early 80's. At one time Johnny Stiff even had a club, I think it was called Club X or something and the original Ultraviolence played there. You'd have to ask him for more details. But there were always small venues where kids were putting things on or house parties. I saw Heart Attack play in someone's garage once around 1981 or 82. And at A7 kids pretty much put shit together. Urban Waste played their first show thanks to Doug Holland who

put them on a bill. As for Pyramid, I never actually warmed to the place. There was something about it that was never very conducive to hardcore or punk, although I did see some great shows with bands like Yuppicide and Poison Idea. At the Poison Idea show I felt someone poking me in the back and put my hand out to shove them away when I got a handful of someone's dick. At the time I was so creeped out. Today I probably would have grabbed it and tried to twist it off, but back then ..YUCK!!!! (seriously, a true story.) The stage diving at some of those shows was insane and it was tough to take pictures.

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Frank Cassidy : I was only there once, but it was truly memorable. It was 1988. Absolution, a killer live band, played. They were metal, had energy, and you knew they were the real deal. It was also my only opportunity to see Beyond, who I loved from the minute I heard their demo. I was amazed at how they could be so technical while doing so much jumping around. I think Collapse played like 3 songs, before they had played an official "first" show. It was also my opportunity to see Judge, but I didn't. After watching them load in, we had to leave to go see Raw Deal and Vision (possibly Supertouch?) at Scott Hall at Rutgers in New Brunswick. It seemed to take forever to get there. That's another story...

Djinji Brown: Not only did I go, but Absolution had a couple of very memorable shows there. Gigs with Underdog, and Collapse, and others I cant remember. The Pyramid shows were dope I loved them. I didn't remember that those gigs were promoted and billed by band members, but now that you refreshed my memory, I can remember feeling like those shows were more about us than the club. What I mean by that is CB's had such a legacy every time a band played CB's. There were so many things that were out of your control and at times intimidating. I think half the reason we were up there jumping and

screaming all over the place was because at CB's you couldn't fuck up, you couldn't miss a beat. If your show was wack, well then so were you. It took balls to rock CB's, and Absolution definitely had big bag of nuts. Perhaps there was a bit more freedom at the Pyramid shows. It was all such a long time ago, and we were all babies. I had no idea we were in the middle of living and making history, it was just so much fun. Teenage years!!

Ali Smith: tons of them. I remember squeezing up against a speaker for the entire length of a show when i was just starting to be a photographer so that i could get shots of the crowd from the stage, my usual m.o. in those days. putting myself in the thick of it and getting lots of shots from the stage, often cuz i knew lots of the bands. that was probably the radicts, the press (a skinhead band that i think was associated with SHARP, an anti racist skinhead group), and some punk bands- maybe the casualties or something. they were in a slightly different, younger scene. we fancied ourselves the elder statespeople of punk at the ripe old ages of early to mid twenties... tee hee...after that show was when i first started the furious ringing in my left ear. It's lessened somewhat now, but only somewhat.

Gavin Van Vlack: i played a bunch of these shows with both absolution and burn and they were insane. such great energy and great bands.new york in it's prime for that era. sick of it all, killing time, krackdown, lifesblood, the radicts(they'd be god now), so many really cool bands.at this point of gavins life he was really heavy into amphetamines so he only remembers flashes, and whirls. so i can't exactly tell you "what" happened but i can assure you that no "animals"(at least quadripeds) were injured,seeing as most of the shows were animal rights benifits.

Andrew Orlando: I remember the Pyramid well and saw great shows there. Almost got Killed there with my friend by an asshole tough guy type, luckily I knew Gavin from Absolution who stepped in and saved our asses! It was at the Judge/Gorilla Biscuits show there. One great memory was seeing the band Collapse there, which was the post-Life's Blood band. They were great.

Howie Abrams: I went to a few of the shows at the Pyramid during that time and didn't really dig what was going on there. While I appreciated the fact that shows were taking place with some good bands, it felt like a different scene over there. NYHC was always clique-ish, but I wasn't feeling that particular clique. It seemed as though the straight edge kids who came around, mostly as a result of the popularity of Youth of Today, were on some sort of entitlement trip. They created a new uniform with the Champion sweatshirts and the brand new Nikes and it felt like a bunch of well-off kids trying to act hard. It felt corrupted and phony. I'm sure their hearts were in it, but it seemed like a change for the worse.

Chris Weinblad: I checked out a few shows at the Pyramid. The only real memories I have of it were that it didn't seem as scary inside. Maybe a bit more of a positive vibe. I also remember being told by a few of my older friends to not go anywhere below Avenue A.

Jordan Cooper: I can't remember how many shows I saw there but probably only a few.

Richie (Underdog) worked there with Raybeez (Warzone). I remember talking to a guy who was in a band called Kollapse working the door. When I saw Warzone there I was hanging out with them after the show and Jay (Warzone) and the other guys were dogpiling on each other laughing and going nuts and I was just standing there to say hello. They straightened up when they noticed me standing there, shook my hand and said hi and then just went right back to going crazy. They really had a good time playing and they were having fun after the show. It was like they had to get some more energy out because they weren't in the pit, they were busy playing during the show.

Adam Nathanson: To me, the Pyramid seemed like a shadow of what New York must have had with A7 around the corner in the early '80s. The shows never blew me away.

Mike BS: Only went to a couple of shows – one because my band (GO!) was playing. During the big heyday of this I was away from the scene. I went in and out of it for a while.

Tom O'Hara: Only a handful. I don't have much of a memory about the Pyramid shows except someone telling me not to hit on the "pretty girls" there. And in April of 1987 I saw Token Entry there. I didn't know them personally yet, but it was on that day that I got their number which eventually lead me to booking them to play a VFW hall in my home town in June of 87. They played for \$125 and Sick of it All opened. I paid them \$90.

Chapter 6: Straight Edge

The Question was "Straight Edge became a big part of the NYC/NJ hardcore/punk scene between 1986-1989. Were you Straight Edge? Do you think it has a positive/negative effect on the NYC/NJ scene in general? Any memories/reflections?"

Jim Testa: For the record, I was NEVER straightedge. I remember the sXe revolution all too well, an invasion of upper middle class Connecticut kids in hoodies who moved to NYC and totally transformed the drunk/punk CB's HC matinee scene of Agnostic Front and Murphy's Law into something completely different. Instead of old fat guys with long hair and tattoos, it was all muscular shirtless teenagers with shaved heads beating each other to a pulp every week. It brought a terrible degree of conformity to the "scene"- all of a sudden, everybody looked alike, dressed alike, danced alike, and worshipped Ray Cappo and Porcell. I don't think the music of that crew holds up very well although you can certainly see the seeds of today's emo generation there.

Seth Amphetamines: I freaked out in about 1988 and decided to stay off drugs and drinking for my own reasons for several years. I did like some of the music though, despite it's preaching. Uniform Choice and Youth of Today were my faves at the time. I didn't get into the preachiness of the whole thing but some of the music was amazing. I had a few friends that did the X on the hand thing. I never said anything but it was pretty

dumb. Hey they got over it. One of the best "straight edge" shows in NJ that I ever went to was at City Gardens. I believe it was 87/88. It was Vision, Token Entry, Uniform Choice and 7 Seconds (I know I'm missing another band in there but I forgot who it was). Completely out of control show the entire time, in a good way though. I rarely went to see Bold, Youth of Today or any of those bands where there was a fight or whatever. That usually happened when The Exploited or bands like that came around.

Rob Fish: I was indeed a straight edge kid and personally I think it was a positive part of the scene although others feel differently. In fact my wife was a part of the CB's scene from 1980 – 1986 and she has said a few times that the whole rise of the straight edge scene was a big part of what disenfranchised her from the punk scene. Sort of funny. Her memories of CB's are certainly very different than mine and really represent a whole other era where Bad Brains, Flipper, Cro Mags and those bands were the regulars. The one common link we share was that she was friends with a guy named Charlie who was a bouncer at CBGB's when I was going and who I always liked because he kept many of us from getting pummeled when shit was going down. He died some years ago.

Chris Zusi: I've been Straight Edge since January of 1988 and it's been one of the best things to happen in my life. The Straight Edge influence in the NYHC scene has had its good and bad points. Many people would say that it divided the scene, and to some extent that's true. For example, I remember at the Super Bowl of Hardcore III at the Ritz in 1989, there was a lot of tension between the Straight Edge kids and the rest of the crowd – they thought we were just skinny, weak, suburban kids and they were trying to intimidate us. But when Youth of Today hit the stage the Straight Edge kids went nuts and took over the place. Looking back and trying to reflect on everything I guess (like most things) it comes down to the individual. Straight Edge became the trendy thing for a while, and as a result you had a lot of kids preaching Straight Edge one month and then getting high the next. For a while it became an almost comical vicious cycle of kids/bands becoming edge, preaching edge, breaking the edge, then becoming anti-edge. To be honest, there was a lot of high school like drama. But for all of the negatives I try to focus on all of the good that I got out of it and all of the great Straight Edge bands that came out of that era. I think that a lot of the Straight Edge bands of that era were just great hardcore bands (just as a lot of them weren't). If you were able to back up your lyrics with good music then I think people respected you regardless of their personal beliefs.

Tim McMahon: Became straight edge in late 1987 and have never strayed or fallen off course. I have absolute zero interest in drinking alcohol, smoking cigarettes or doing drugs. As for straight edge and it's effect on the NYC/NJ area scene, I think it's been a positive thing. Not that non-straight edge aren't, but I tend to notice a lot of the straight edge kids in the area are very passionate about hardcore. A lot of them do fanzines, bands, book shows, travel for out of state shows and just generally give back to the scene. Like I said, this is by no means something exclusive to straight edge kids, but I do see it as fairly common in them. As for memories or reflections, I can recall sometime around 1989/1990, going to shows at City Gardens and seeing less and less kids X'ed up at shows. I remember seeing bands like Judge and Chain Of Strength and literally being one of the only kids in a crowd of

500 with an X on my hand. I never understood why so many kids seemed to lose that fire inside. It was really things like this that really pushed me to do a straight edge band and try and represent what I felt strongly about. By the late 90's, the New Jersey scene was full of straight edge kids. At the time it seemed like we had the biggest and best scene in the country. We had regular turnouts at shows well into the hundreds. The emergence of some of the bands that I was involved in (Mouthpiece, Hands Tied) as well as bands like Floorpunch really helped give Jersey some light and helped gain a strong scene of straight edge kids.

Marc Weiner: I was not calling myself edge until later on. I never drank or anything until a very short time at the beginning of college. While I always agreed with the concept and positive ideas of Straight edge, I didn't use the label. After a short time of seeing what drinking was like, seeing it was absolutely not for me...I adopted the label. At this point it's not a term I actually use a lot--it's just who I am. Close friends know I am not going to drink, and if it comes up in business or casual situations, I just say that I don't drink. I think its effect on the scene is mostly positive, but just like anything else there are those who will get too carried away and take a good thing to an extreme. For the most part I think people see it as a personal choice....

Vic DiCara: I was straightedge but disliked the conservatism and clique-ness of the Youth Crew that predominated. For me I was straightedge because I felt it was truly rebellious and was something positive for my soul. It wasn't a club, an oath, a way of life or anything like that for me - it was just a positive means to achieve an end (which was the elevation of my mind). I always kept dressing in my own style and kept wearing dreadlocks or long hair partially just to provide a breath of fresh air to the whole "crew" of straightedge kids that mostly looked like photocopies of the same kid.

Bill Wilson: Straight edge as a personal choice? Fantastic. I don't really drink all that much (never did) and never did any hard drugs. Neither are my preferred vices. I in fact did own and rock a Uniform Choice "Drugs N Booze Sure Way To Lose" T and played Minor Threat and 7 Seconds as if they were my religion. I enjoyed Crippled Youth and the first YOT records also because it was a healthy message about self-empowerment. What I liked most that the whole aesthetic was contrary to the college fratboy springbreak/ daterape jockfest at Fordham U.

However, the whole SE thing quickly degenerated into a cooler than thou club with all the little fancy pants bands with their precious high tops and Champion sweats. It became an elitist clique. As far as I'm concerned most of those kids were sheep and as time has told... hypocrites as well. As I look back on it, it was just another High School lunchroom mentality and I wanted no part of it. My attitude was "Fuck you and your cool club", which is the reason I started Blackout! Records in the first place. (As you can see, this is why I put out Sheer Terror albums.)

David McGilvray: I never put an X on my hand, but I remember not drinking and smoking for most of junior and half of senior year high school, which was 87-early 89

and going to every show I could. Post 10th grade mesc and pot smoking that never worked for me, I was happy to go off at shows and there be plenty of straightness around, in addition to, and the dancing was intense enough without everyone intoxicated. I was also the kid post 89 with a beer in my hands sitting in front of the bodega across the street.

Joseph Songco: I wasn't straight edge. It was a positive in the sense that here's this school of thought that instills good tenets like abstaining from drugs, meat, liquor, loose sex...basically the idea of treating your body like a temple. It was a negative in the sense that some people don't care to be preached to, no matter what the message is.

We played a show with Bold in Connecticut and straight edge kids were there passing around this vegetarian literature called Meet Your Meat. I actually admired some of the straight edge schools of thought, but there were also kids who saw it as a fad or an excuse to join a crew. If you wanted to lay off drugs or drinking or even meat, you should've done it because of a conscious decision, not so you could fit in. I remember one night on our friend's stoop George and A.J. had this long debate about the benefits and detriments of eating meat. And the funny thing about it was that A.J. wasn't even straight edge – they were just point-counter pointing because one of us brought up the whole s/e thing.

You'd hear these stories of kids who used to do everything in the book and then finding the X and doing a 180 degree turn, but they'd leave either leave behind their old friends, denounce the non-s/e lifestyle or both.

I guess any opposition or resentment of s/e as a fad as opposed to a genuine choice started to come through in the songwriting. You had songs like Breakdown's "Labeled", Token Entry's "Decide" and Uppercut's "Am I Clear?" that all had that message. I even wrote the lyrics to "Controlled" as a message to those straight edge trendy sheep that were being disingenuous to the real idea of the movement.

George Tabb: Read My MRR Column about Minor Threat (2006). Straight Edge should never have become a movement. It imposed ideas on people, who just took it further and further. It is my firm belief that nazi punks came from this sort of thing..the enforcement of ideas of how to live your life by SOMEONE ELSE'S rules.

Jason O'Toole: I was 100% straightedge while I was in LB. Except for the rare glass of wine or a Guinness now and then, I could easily pass for straightedge today. I even have a few Champion sweatshirts!

Bill Florio: I think most of the older NY people just saw it as suburban kids coming in and ruining their good time. Personally, I never really did any drinking or drugging when I got into punk but I also didn't buy \$100 sneakers. I'd say as a whole the suburban straight edge scene did not directly have a negative influence on the New York City scene, but the aftermath of what was left after the fad died did. If that makes any sense...

Roger Lambert: i was the second singer for up front....also sang for courage, and journeyman. i do think that straight edge did take a bit of the wind out of the sails of some aspects of the scene. people who were/became/ desired to be straight edge would not even consider bands that were not. i mean, iceman...poison idea, krakdown, these bands were killer, kids who were in the "positive scene" wouldn't even consider these bands..hell, i'll admit i would put my beach boys, peter tosh, misfits (etc) albums in the back of my collection cause some "straight edge" kids might not get it and it was easier to do that than to get in a heated discussion about wehat music i liked. i found that some kids weren't open at all. I liked hank williams....so what. hell, i missed out on spaceman 3 during these days so i was a bit guilty too.

Brendan Rafferty: Straight Edge killed the scene. I refer specifically to the second wave of sXe that came around in the time period you're talking about. The first wave of straight edge was genuine... Minor Threat, DYS, SSD, 7 Seconds, etc. spoke about "no crutches" and self discipline. The second wave, lead by Youth of Today, were elitists and truly split the scene. Straight Edge became a crutch... the easiest way to fit in with the in crowd. It was funny, in a very sad way. You would go to a show were some generic straight edge band was playing and you'd see hundreds of kids with X's on their hands screaming along to the band with lyrics about unity and sticking together... and then you'd never see these "unity" kids again... until the next straight edge show anyway. There was a divide on the scene that was never there before. Bands acted like they were more important, and worse, the kids treated them like they were more important. That was the nail in the coffin.

Mat Gard: I was straight edge as of 1988 and still am. Its close to 20 years with nary a slip-up. I was and always will be SxE in the Minor Threat realm. It is a personal choice. I can't and won't preach to others and sure as hell can't control what others do. I have always felt the SxE "costume" was pretty silly (although I did the whole boots n braces thing for years...). I feel that straight edge is a good alternative to a lot of the boozing that goes hand in hand with punk. But things got very divided and they never really went back. Why can't you be a punk kid who doesn't drink? Why do you need to be either a gutter punk or a straight edge warrior. I think the whole ScE stereotype did itself more harm then good, because I think there was a lot of backlash against it. But I still think the idea of abstinence and control are inherently sound.

Peter Tabbot: I, myself, was never straight edge. Quite frankly, even if I *was*, I don't think I ever would have used that term to describe myself. I'm not into labels or definitions – they're too limiting. I CAN appreciate the whole movement, and really did respect the values and behaviors that my straight edge friends espoused....Just not into any militant or overbearing aspects of it. Sadly, straight edge in NY/NJ became just as elitist, if not more so, than any other subgenre or movement within the scene...and I had/have little tolerance for anyone or anything that pushes exclusivity – which is the point it came to among SOME parties back in the day. I think that this very small and particular faction served to divide rather than unite when it came to a head, so I guess you could say the NY/NJ straight edge scene – while an incredibly positive, vibrant uprising in and of itself – did, in fact, have some negativity attached to certain aspects of it.

Interestingly, a fair number of people thought that *my* band was straight edge. My singer was, but other than that, we just had a fair amount of positive things to say and write about in the late 80's and early 90's...Tried to avoid getting mired in too much negativity....but we had our opinions and waxed sociopolitical, too, I guess.

Chris Kelly: When I first heard about Straight Edge, it was in the mid-80's and I honestly thought it was silly, but as I got further into high school and college, I totally understood it. I saw so many people's social lives revolved around parties, drugs, drinking, smoking, etc.....I wanted no part of it, so Straight Edge was a convenient answer at the time. Also, by 1988, so many of my friends of mine got into it, I did too. Knew I wouldn't always feel that way, but knew it was a positive thing that was better than the alternative. I still don't smoke, do drugs, etc. Never have, actually. I just don't need the labels or the extremism involved with straight edge.

Daryl Kahan: I was straight edge as a kid and was really into bands like Minor Threat, SSD, DYS, Negative FX etc..so when Youth of Today and company exploded on the scene it was my cup of tea. I respected the SXE way of life and appreciated the positive message in the music but eventually it became a fashion show of hooded sweatshirts, vans, varsity jackets etc.. At many a show were there armies of X'ed up youth singing along to "Break Down the Walls". This period of NYHC was the fucking great!

Tommy Rat: never claimed to be, even though currently I don't do drugs nor booze I don't declare myself sxe. Pros: I think it's great kids want to better themselves make it know Cons: when you push your beliefs onto others with out allowing their individuality, it gets blown out of proportion and the movement becomes it's own enemy. I do remember a lot of kids who claimed they were sxe were until they reached the legal drinking age and started drinking and drugging.

Michael Scodotto: Yes, I was SXE from 1988 till 1989, and again in 1996-1998. Two times! Sounds silly but it really wasn't silly to me at all at the time. It was and is a personal choice and no ones business. YOUTH OF TODAY, BOILD, JUDGE, GORILLA BISCUITS all had a huge impact on me. Hell, Im 32 yrs old and drink and still wear those bands t-shirts and listen to those bands records.

SXE had a great impact on the NYHC scene. I even knew total pot-heads that loved JUDGE and GB. The beauty of the late 80's scene was that there were all of these bands and many of them sounded nothing alike except for that the had fast and short songs and the guys playing the music had short hair, or no hair...most of the time.

Nick Forte: I was super straight edge before I even knew what it was, though I never labeled myself that way. So, when I discovered music that had that message I latched on to it. It also fucked with people's heads at my high school so I think I liked that even more about it, it was some real outsider weirdo shit, let's face it, what kid in high school doesn't want to drink and do drugs? I liked a lot of that music at the time but quickly grew tired of the formula musical approach and the kind of jock/frat boy mentality of the bands and the fashion. Each generation of those types of bands got worse and worse and I wanted something darker and more fucked up from the music scene which I later found. I think the straight edge thing kind of hurt the hardcore scene and made it less interesting as it became the dominant force. Though I remained "Straight edge" for many years, I became less interested in that aspect of the hardcore scene by 1990 or so.

Kevin Egan: I never wore an 'x' on my hand. I wanted to but the other people in Beyond decided it wouldn't be a good idea to paint ourselves into a corner by pledging an allegiance to a certain ideology. I eventually saw their point and was glad that we never did. Most of our friends, however, wore 'x's on their hands and we didn't mind. That was their thing. I thought, and still think, straight edge is a good thing. My only problem with ideologies in music is that sometimes, actually most times, the ideology becomes more important than the music, which is probably why hardcore hasn't changed much since then. People aren't as concerned about breaking new musical ground as they are waving certain 'flags' and professing their allegiance to certain ideals. It's a shame because as straight edge as bands like YOT and Gorilla Biscuits were, there was something to the music that defined them as well. Each band had a certain personality. In fact, not just in straight but in hardcore overall, each band had a personality. Sick Of It All, Breakdown, Rest in Pieces, etc. Each band was different and that's what made the scene so unique. I have to say, and this isn't a grumpy ol' grandpa saying this just because he isn't young anymore, all the hardcore bands that I see these days, all sound the same. There isn't personality anymore. Who knows? Maybe it's a cultural thing. Maybe since the internet and other forms of technology exist and ideas are shared so quickly all over the world, everyone has begun to look and speak and act alike. Again, it's a shame because that's why that time was so memorable.

Scott Jarzombek:

When I started going to shows, no one was edge and my older friends

really looked down on it. I started skating with a few kids who went to shows, and one of them was SxE. He was older, got me into some bands with a straight edge message like Judge and I started considering myself straight edge. Before that I never did drugs and I didn't do much drinking but I came from a town where that's all my peers ever did. It had a very positive impact on my life, without straight edge and hardcore I doubt I would have ever gotten out of my town or done half the things I have done.

Mark Anthony G.: I have never considered myself SXE. The edge, never had it, never will. Straight-edge was the ultimate double edged sword as far as the scene went. Of course it was very positive, at first. There were and are some incredible sincere individuals involved with that scene. But of course as it grew, positive personal choice morphed into self righteous, religious type dogma and high drama. I thought it was the ultimate in cool when kids stood up and said, "Hey, I am free to live my life the way I want and I choose not to do so and so, for the betterment of me" but somehow it then became a judgmental badge of honor, and a bunch of knuckleheads and jocks got involved and next thing you know kids are blowin up McDonalds. I tell you one thing it is great to see soap-box preaching douchebag after douchebag eat their words and chase it with an icy cold High Life! I'll tell you one more thing, those straight motherfuckers put on the most energetic shows you will ever see. I vomited that High Life out the back door at the Anthrax several times, and needed every drop of those Jolt colas they used to sell to get me through some shows.

Steve Distraught: I didn't start drinking until I was 20, but never bought into the straight edge thing... I don't have a problem with people making their own choices, but when it turns preachy and it is used to look down on people, it is just another form of fascism. I think it had a seriously negative affect on hardcore as a whole because it divided the scene and just created barriers.

Fast Ali: Yeah, I X'd up. the cliqueness of the scene got pretty lame though. And A lot of straightedgers were actually pretty shitty people.

Brett Beach: I was and am still Straight Edge. I don't remember exactly when kids at school started talking about drinking and taking drugs, but I didn't want any part of it. A couple skaters introduced me to hardcore and Straight Edge just naturally followed. I suppose if you're Edge you're going to say it had a positive effect on the scene and vice-versa if you weren't edge. Just like any community, hardcore was pretty complex, and I'd say that any negative aspects of it were the result of the personalities of the people involved. Some were Straight Edge and some weren't.

Austin Farrell: I never got into the X-edge thing. I was not into dope but I did enjoy some beer. The whole thing started off alright but got out of hand. I don't care for preaching, or being preached at. At one point it appeared very trendy. Every new band and their brother were X-edge.

Jon Field: I like how you put the SE part of this question in the past tense (“Were you Straight Edge?”). There’s not many of us left these days. I’ve been straight edge since the Fall of 1986. The first real introduction my friends and I had to straight edge was Minor Threat in 85. Then we heard YOT in late 85/early 86 from a friend who saw them in Albany. This was about the same time we were frustrated with the focus on “partying” at our high school and at all the metal shows we went to. It seemed like the perfect lifestyle for us. So we had one final blowout in Sept of 86 before we went edge. A few months later we went to our first shows at The Anthrax in CT and met dozens of kids just like us.

To me (as a naive teenager), hardcore and straight edge seemed like the perfect utopian society. Unity, togetherness, clean living, punk & hardcore. It only took a year or so before that vision crumbled and I saw people take things in a direction I didn’t like. I never agreed with people pushing SE on others. Still don’t.

I think SE in the NY/CT/NJ scene started out as a reaction, and ended up just as conformist as the part of society the initial wave of SE kids were rebelling against. For me personally, I was trying to do something different and original, and had no interest in wearing the SE “uniform” of big X’s, flat top haircuts, etc. that the rest of the scene had adopted by 1988 or so. So I kept my long hair from my metal years, and got made fun of a lot by my friends.

I think by the end of the 80s there was a big backlash against the traditional NYHC SE sound. Bands and shows were pigeonholed as Youth Crew shows, or tough guy shows, or crossover shows and it sapped a lot of the energy and originality out of the scene. I know from personal experience, because my ever evolving band got stuck on bills with teenage SE bands who seemed totally perplexed by our slower, Verbal Assault style newer material. Before we disbanded in the Summer of 1992 we had started refusing to play strictly SE shows.

As much as I love almost all of the NY/CT/NJ SE bands from that time period, whenever I get nostalgic for mid/late 80s hardcore it’s more for the diverse bills from 1985-87 at CBs/The Anthrax/Rock Hotel shows than for the monster SE bills from the later 80s.

I think overall SE has had a positive impact for the NY/NJ/CT scene. It spawned a ridiculous number of bands, some SE some not. And although we didn’t realize it at the time, we really were a part of something special. Something that is still remembered and talked about to this day. Although sometimes I think hardcore kids today glamorize the late 80s NYHC scene a little too much. Sure it was an amazing time, but there are tons of great bands around today too. Kids need to support active hardcore bands and make their time in the scene as special as it was for us when we were first involved in the scene.

Wendy Eager: I think straight edge was around before 1986. Even as far back as Gildersleeves they were trying to start a Better Youth Organization, which I think Ray Barbieri (Warzone) was touting -- they managed to boycott shows until they made them all ages. But as to straight edge, I guess like you said it caught on in the mid 80's. I think more because of the bands and the jock mentality that went with them more than anything else. I never was straight edge and never actually cared for it. I think the original premise might have been good, but it became too much of a nazi clique, where if you weren't straight edge you were considered an outsider. As if having "the edge" made you better than everyone else. It was at that time that kids started wearing the jock style of clothing and to me hardcore was the antithesis of that. I particularly didn't like the preaching as spouted by Ray Cappo et al.

Kevin Egan: I never wore an 'x' on my hand. I wanted to but the other people in Beyond decided it wouldn't be a good idea to paint ourselves into a corner by pledging an allegiance to a certain ideology. I eventually saw their point and was glad that we never did. Most of our friends, however, wore 'x's on their hands and we didn't mind. That was their thing. I thought, and still think, straight edge is a good thing. My only problem with ideologies in music is that sometimes, actually most times, the ideology becomes more important than the music, which is probably why hardcore hasn't changed much since then. People aren't as concerned about breaking new musical ground as they are waving certain 'flags' and professing their allegiance to certain ideals. It's a shame because as straight edge as bands like YOT and Gorilla Biscuits were, there was something to the music that defined them as well. Each band had a certain personality. In fact, not just in straight but in hardcore overall, each band had a personality. Sick Of It All, Breakdown, Rest in Pieces, etc. Each band was different and that's what made the scene so unique. I have to say, and this isn't a grumpy ol' grandpa saying this just because he isn't young anymore, all the hardcore bands that I see these days, all sound the same. There isn't personality anymore. Who knows? Maybe it's a cultural thing. Maybe since the internet and other forms of technology exist and ideas are shared so quickly all over the world, everyone has begun to look and speak and act alike. Again, it's a shame because that's why that time was so memorable.

Frank Cassidy : It wasn't my scene, although it produced some great bands. It was definitely positive on the obvious health level, but negative in its elitism that caused some separation. As much as punk rock has been about not following trends, this was for some one more stop on the trend train. Not to belittle those that are true to it, as they've proved it to be more than a novelty. I don't need to go further, everyone's heard the songs about it.

Djinji Brown: No I was never completely straight edge. I never did some of the drugs that crippled lots of us, but I did experiment with mushrooms, and smoked ganja. I can't say if Straight Edge had a positive or negative effect on the music. Of course being of clean mind and body is the way to live, yet I do remember the S.E. kids kind of being preachy in their 'cleanliness'. But as teens we were all preachy and idealistic. For me smoking always made the music sound sweet, so I could never go completely straight. My

first show was Murphy's Law that was my trial by fire, so there you have it! That shit was all bong and beer right on stage.

Ali Smith: I wasn't involved. the only people i knew who were either became drug addicts or alcoholics later. i tend to think there's not enough grey area in any really strict lifestyle, but then again, we're all totally extreme when we're young. it seems to work for ian mckay and i'm sure for alot of others. it's a really nice idea. i just think that you need to accept your humanity more than that in order to live a healthy lifestyle, which i think was the goal.

Marlene Goldman: I did enjoy a lot of the straight edge music. I was never Straight Edge myself, though I was and am a vegan. I think some people took it too seriously, as in judging others who didn't take on their strict belief system. To divide the scene up in factions like that only led to more conflicts, but I respected their call for self control. I used to hang out with a lot of the squatters in NYC and many had alcohol and drug problems, to say the least, so in a lot of ways this was definitely a more positive group to be around.

Gavin Van Vlack: positive-

- 1) people stopped frying there brains on drugs.
- 2) people stopped discriminating against people of different ethnicities
- 3) people started to realize that it wasn't your mohawk and leather jacket that made you punk.
- 4) people started to rally around a common cause to better their scene.

negative-

- 1) people started frying there brains on dogma
- 2) people started discriminating against people because of there difference of opinion
- 3) if you wore a leather jacket and had a mohawk, you weren't "punk like us, and were persecuted for it"
- 4) 1933 germany mean anything to you?

Andrew Orlando: At the time I was straight but never considered myself edge. I think it was an overall positive thing just from a musical perspective. I always thought those bands were very good at what they did. The only thing with the NY bands was that they all had interchangeable members which kind of got annoying for me, I liked consistency in lineups.

Howie Abrams: I was definitely not straight edge. In fact, and it's strange to admit this, but the first time I smoked crack was outside CBGB right before Youth of Today played. At the time it seemed funny to do something THAT fucked up and then go dance to the kings of straight edge. I liked YOT's music , but their lyrics for the most part were very singular and meant very little to me. That said - the most positive thing about the re-birth of SE was that it energized the scene in NY. New bands began to pop up and they tried really hard to keep the NYHC spirit alive. The worst thing about it was that many of those kids alienated a lot of people.

Chris Weinblad: In the late 80s I was straight edge. I was very caught up in rebelling against the stupid suburban jock attitude I was surrounded by at home. I can't really say if it had a positive or negative vibe on NYC. It definitely made people harbor feelings against each other. I always came from the standpoint of do what you want to do, as long as it doesn't bother me. So I really escaped the whole taking sides deal within the scene.

Jordan Cooper: I don't know. If it keeps people from addiction, that's great, but if it's a way to separate yourself from decent people just because you want to feel better than them, that's stupid. I'm sure it helped some people and I'm sure it brought out some bad behavior. It's pretty complicated so it would be hard to say that the concept of straight edge itself had negative effects but there were other things that went with it that turned a lot of people off. Personally I never was straight edge and don't agree with the idea that complete abstinence from any "drugs" gives you some sort of general advantage. If you're going to take the concept of maximizing your life experience and push it to the limit the way someone like Rollins talks about, maybe not doing any drugs could give you a tiny advantage over what your life would be if you had a beer here and there or smoked some weed once in a while. For most people though, your own brain and abilities are going to be much bigger factors and I think food, tv, internet, soc

Adam Nathanson: I considered myself straight edge without all the homo erotic jock clothing and imagery. Several of those bands became much more important when they pushed the envelope, like Youth of Today. Their album "We're Not in This Alone" totally broke new ground, attacking nationalism and white power, and promoting vegetarianism. For the late 1980s that was a bold move, and it clearly influenced the tone of the subculture in a positive way for the years that followed.

Mike BS: SFA played a show with Life's Blood and Project X (if you can imagine that) – now there's a mixed crowd for you. Some people were there to see each band – but the SXEers pretty much just saw Project X. Which made sense – can't imagine them being too interested in Life's Blood, considering their anti-SXE lyrics – or at least anti-SXE clique mentality.

Ironic, since I know Adam at least was SXE.

I've always been torn – I don't do drugs, smoke, drink, and I try to keep a clear head, but I never chose to do these things – that's just the way life makes sense to me. I never wanted them. So – not having made a conscious choice to stay away from them, am I "straight edge?"

Some straight edge is simplistic moralizing from 16-year-olds (I guess I'm thinking of Crippled Youth/Bold) – which is probably fine if you're 16. It comes across as naïve.

I was not part of that scene and there was a certain amount of distrust between them and Bullshit Monthly – not totally unwarranted. I totally savaged Gorilla Biscuits in my

review of the Revelation "Together" comp 7"EP. They dedicated "Big Mouth" to me at one of their CB's shows – essentially threatening me – probably not knowing that I was in the audience. I went to talk to them after the show and we smoothed things over. Not only did I end up buying a "Better Than You" t-shirt, just for the pure novelty of it, but I also ended up on the back cover of their first LP, "Start Today."

And I lightened up on them I gave the Project X 7"EP the most awful review. Supposedly it's been this very influential record.

At that same show Sick of It All threatened Jim Testa of Jersey Beat, since he had said the "Together" comp sounded like "a bunch of boy scouts." So Lou said "Yo Jim Testa – I'll kick your ass like a fucking boy scout"!

Tom O'Hara: I always thought that using the term straight edge to define oneself was silly. If you choose not to do drugs then that should be it, you didn't need to pigeonhole yourself. Then again I had a shaved head for years and never really referred to myself as a "skin." I never got into the whole Doc Marten, Fred Perry, and braces aesthetic. It didn't appeal to me. I liked sneakers. Taking on some elements of your collective scene can be fine if you don't go to extremes. It seems like that's when most people get into some kind of trouble. I would imagine there is some good and bad to every choice, but being straight edge the good has got to outweigh the bad.

So was I straight edge? To my understanding of the traditional values, yes. But years later when you hear new kids talking about straight edge and saying you must include being a vegetarian I find that to be laughable. It's like they want to bend and distort it to whatever mold they need to fit it into, but as far as what I consider straight edge, yes, I had a drug free youth. Unless you somehow consider cheese-burgers a drug.

Chapter 7: Religion

The Question was "Religion became a hot topic in the late 1980's with the emergence of Krishna in the NYC scene. Where did you stand on this? Were you involved in Krishna during this time? If so, what drew you into it? If you were involved but later decided it wasn't for you, what happened? In general, was it a positive or negative for the scene."

Jim Testa: I always looked askance at the whole Krishna presence in the NY/HC scene. Even other Hindus consider the Hare Krishna's to be a fringe sect with some very sketchy beliefs and practices. There were always rumors about them putting drugs into their free vegan buffets and turning kids into zombies to beg for spare change at the airports. I never believed that but there's definitely a fascist element to any "religion" that forces a person to completely change the way they look, dress, eat, and interact with the rest of the world. And Shelter was never as good as Youth of Today either.

Seth Amphetamines: Yeah I never got how the whole Krishna thing ended up

converting the straight edge kids. Sure they looked up to Ray Today and so forth but I never saw the connection. In fact, Krishna and hardcore really is one of the most incongruous mixes I can think of. The only connection I ever made is that the straight edge thing was sort of cultish to begin with and I suppose there was some natural transition there. Overall I just didn't see all that many bands doing the Krishna thing. It was fairly short lived anyway so I didn't pay it much notice or give it much importance. Krishna's have some great food though, I'll give 'em that.

Rob Fish: I was involved in it. I got my first book in 1987 while in NYC for a show. It was a small book that I leafed through and was attracted to the aspects of karma it touched on and such. I was not a religious type especially after some heavy handed experiences as a child but I had a spiritual bend in some respects and was interested in the message. I visited my first temple in 1988 and became a vegetarian after really reading into the ideas of karma and moved into an ashrama right after High School in 1990. I only lived at the ashrama for a short time before it was clear it was a bad choice. I was going through a lot of very heavy and difficult personal things and I needed that escape to survive myself.

I had lived in the temple for about 4 months when I get a phone call from Ray Cappo saying that his new band Shelter was winding down their first tour and that they decided to base themselves out of the temple I was living at in Philadelphia. A few weeks later they showed up and it was painfully clear that I didn't fit in. I got on well with Vic who was the new guitar player formerly with Inside Out but otherwise things just went downhill. In January of 1991 my Mother passed away from a long illness and when my Father asked me to come home I jumped at the opportunity. I stayed involved with Hare Krishnas, or Gaudiya Vaisnavas as they are actually known, in some respects. Some of it was social and some theological but I just sort of went on with my life. I started Ressurrection and began playing, recording and touring with them. Ressurrection was a weird mix because my political/social views (i.e. anti war, pro choice, anti institution) sort of came out which didn't seem to many to mix well with my spiritual bent but to me it made sense. I was attracted to the theology but didn't feel aligned with the social structure or ISKCON church. My interests continued to increase when Vic broke off from Shelter and started 108. 108 played its first songs at a Ressurrection/Lifetime/No Escape show. The next day I got a call from Vic who kicked out their singer and asked me to sing. Within weeks I went down to record on the ep without ever hearing or practicing the songs. I then went on tour with Ressurrection and when I returned was set to go on tour with 108. I freaked out and quit the band because I just didn't feel comfortable with what I was getting into. The band played 2 shows with Vic singing and broke up.

A year later Vic and I got in contact again and decided to throw caution to the wind and go for it. We practiced a few times and went on a 5 month tour with Shelter. For the next 3 years we recorded two lp's and ep and toured the US and Europe 4 times each before breaking up. The thing with 108 was that Gaudiya Vaisnavism was the backdrop of 108. We didn't try to indoctrinate anyone into what we were doing rather just express what we were experiencing. Somehow we never got to rap or experienced the confrontational dynamics that Shelter did because it was more of a no thrills, get to the point, musical experience. We had our moments of preachiness but in general we just went after it and if

people were interested great if not then who cares.

Was it a good thing? I absolutely think so. Not because of the religious aspect but it made people think. Personally I find the era from 89 – 95 to be the most interesting because there was such a wide array of social and political activism and discussion. It was amazing even if I didn't care for all that was represented it was the fact that anything and everything was up for discussion and it was a very interesting and exciting time.

Chris Zusi: I was never directly involved with Krishna conscious, but had a lot of good friends that were. I'm a religious person, so I never really had a problem with KC in the hardcore scene. The way I looked at it, if people found support/solace in KC then good for them. I think that it helped some people reconnect with religion/spirituality that might not have otherwise done so. Punk rock was founded on the notion of being anti establishment, and religion is one of the ultimate establishments. Having Cappo and the Cro-Mags into KC made it seem ok in a lot of people's minds, like "maybe it's ok to be into punk and into religion". Plus some of the principles were consistent with Straight Edge, and it really turned a lot of people on to vegetarianism. As with Straight Edge there is the risk of people becoming evangelical about KC or other religions. But overall I think the good outweighed the bad.

Tim McMahon: I was a huge Youth Of Today fan and had enormous respect for Ray Cappo, but I personally never really dove all that deep into the actual religion. Because I had so much respect for Ray, I heard him out and read my fair share of Krishna books and literature, but I just never connected with it. Some friends and I would drive out to the Philly temple, listen to their lectures, eat some free vegetarian food and hang out and talk with guys like Ray and Vic, but that's pretty much the extent of it. There were definitely quite a few elements too the Krishna philosophy that I saw eye to eye with and still do to this day, but as for the actual worshiping of the blue guy, it's just not happening. I've still got a good handful of friends that are involved and I respect and support them completely.

Marc Weiner: I was interested in hearing about it and liked some of the philosophies, but never enough to take it on as a religion. I just thought there were some interesting messages in there. I also felt and still do that if that was what the band members were sincerely about, than they should be singing about it. The one thing that always makes me laugh is at that time every inter-view in every fanzine asked what you thought about Krishna.

Vic DiCara: I was a member of Shelter for about a year, and then founded 108. I lived in Hare Krishna temples as a monk for about 9 years. I was interested in elevating my mind, my con-sciousness - and was always very interested in supernatural, occult and mystical things. So, I was drawn very strongly to Krishna Consciousness. I also have a mind that tends to be very logical and argumentative - and was drawn to Hare Krishna because of the logical and question - answer / argumentative style of the Hindu Scripture.

I eventually realized that I needed to do other things to elevate my mind. I don't think living in a religious institution, as a monk at the age of 18-27 is really the best way to be

elevating one's mind. I think there is spirituality everything - I feel that I have continued to elevate my mind through acts I once considered taboo - like intoxication & promiscuous sex, and through acts that I once saw as counterproductive to spiritual liberation - like being responsible for a family and children and holding down a steady job.

I think the most positive thing that Krishna introduced to the scene is the concept of Animal Rights and Vegetarianism. Also - it caused an atmosphere that allowed a lot of experimentation and new directions - which in turn fostered bands like Quicksand and Burn doing what they did.

As a negative, the Hare Krishna organized religion itself is quite corrupt and many kids from the hardcore scene were harmed by contact with it - going as far as hetero and homosexual rape. That is a sorry, sad truth. Also, I think a negative arose as a backlash from Hare Krishna's influence in hardcore we saw the rise of hardline veganism, followed by a further backlash of music that had just about no meaning or purpose at all.

Bill Wilson: I am an atheist, but I do think that there's some truth in the Eastern religions. I never got into the Krishna thing because I felt it was another "cool club" for hangers on, except for the very few. I'm a big fan of not needing a fairy tale to get through life. Paul Bearer giving a verbal spanking to Ray Cappo on this topic is always a hilarious memory.

David McGilvray: It seemed positive for some, negative for some – again whatever you want to do in my mind. Ray Cappo seemed a target by then as did the Cro-Mags drama somewhat and rumors why people got into it and reasons why others did too – I wonder if people could just realize as much as we were different from everyone else, we are the same in bad ways too. Anyone worth getting attention was talked about and why and who they were spiritual and otherwise at that time. Those who had bands that went places were constantly criticized as to their responsibility to the scene and what they were doing to it, and those local only broke and traded members often, and those actually going places were searching for something more once again it seemed. Something, perhaps the same thing that drew us here to begin with, something different, saying what we were feeling and opening a forum to let it out.

George Tabb: Weak people follow morons. It is sad that any religion tried to invade the punk scene, and even sadder to see kids fall into that trap. I've written about this in my second book, "Surfing Armageddon". Krishna's are corrupt, and like the KKK and National Front who use the punk scene now, they suck.

Jason O'Toole: I am a practicing catholic; and as Johnny Cash described himself, a "C+ Christian." I'm also a more-or-less, patriotic American, and as such I must respect the choices of others to worship as they wish. I perceived the emergence of Krishna in the scene as the failure of mainstream religion to connect with young people. But then again, I didn't want or need Catholicism to be "with it" or "hip". In many ways the Sunday Matinee was a substitute for religious services – the youth were searching for fellowship, communion, self-knowledge, and purpose – so it was no small wonder when Krishna

arrived to fill this gap. Whether Krishna exploited the scene, or genuinely helped those who it touched is a matter of perspective. Many of those who embraced Krishna at the time, like Ray Cappo and Steve Reddy are living positive, meaningful lives. I don't know what the empirical evidence suggests about the positives or negatives of living the Krishna lifestyle, but there are enough "case studies" that show it was at very least, less harmful than some so-called Christian churches. At least hardcore didn't embrace radical Islam. Or Scientology.

Bill Florio: I think Krishna needs to come back, all the things I've been trying to make fun of lately aren't nearly as easy a target. I think most of those peoples current shame for being that dumb in the first place ought to vaccinate the punk scene from any future tambourine playing influence.

Roger Lambert: i hated it at first in fact, the first time ray showed off his seeka(sp), there's a video and i'm the guy saying, oh no ray you didn't.... on tour with up front i sent frankie lauersdorf to a group of krisna's in dallas to get a shirt for me.. i did not want to talk to them but being a vegetarian wanted the "what goes around comes around" shirt. sitting in the van i come to meet kalki, a punk rock krisna who just wanted to know why i didn't want to talk to "those freaks" (thanks frankie), then while talking to him, I realize we had the same beliefs (aside celibacy). so we all went to the dallas temple and i enjoyed it. after the tour frankie and i would go to the brooklyn temple to check it out... throught time i met cagefire who was the cro mags first singer. i would frequent their and chant up and down st. marks, obviously i'd see ray, steve, rob would go often, i still believe in the teachings, i just don't follow it anymore. being in san francisco now i am known to go to the berkely temple. i still feel krisna conciousness has a strong purpose in lives. as with straight edge...some people need something extra in life. without either one of these "movements" i myself feel i may have gone down a dark path. i personally especially being in a scene tha already had estranged itself from the norm, found myself wanting more, be it religion, music scene, art, reading, it just was a void that needed to be filled. i'm still looking.

Brendan Rafferty: A religious movement in hardcore is so wrong on so many levels. It's ironic, but not surprising, that the largest swelling of Krsna on the scene came as a result of Youth of Today's embrace of Krsna. But that's simply because if Ray Cappo decided to start wearing his underwear on his head, after a few weeks half his flock would be doing the same. Krsna's close connection with straight edge is, of course, ironic in that one of the things clearly labeled as a crutch in the first wave of straight edge was religion. I get a kick out of watching kids with Krsna beads singing along to "Filler."

Mat Gard: I was pretty against any organized religion creeping into punk. The whole Krshna thing seemed to be about everything that I was against. I poked fun of Ray Cappo in Radio Riot on more than one occasion. Plus the organized Krshna church was rumored to be involved in a lot of bad financial stuff, as well as drugs and arms. As I became friends with kids who were into the Krshna thing, I softened up on it. This was a personal spiritual choice. Who am I to stand in the way of that. I am intelligent enough to make my own choices. I hope kids are the same, not being led like sheep. I guess that is pretty

optimistic.

Peter Tabbot: I disdain any organized religion but accept and believe in individual spirituality...I've always had a problem with anyone who tried to sell their beliefs and values to me, so there were select incidents and people that irritated me, including the occasional Krshna who would promote religion at a non-religious event (i.e., at a show)That being said, I had/have a lot of Krshna friends who are amazing people, and I wouldn't change them. True, it was odd to see their transformation after they discovered the religion – through hardcore, of all things – but to each their own. Better to embrace that, than destructive lifestyles involving drugs, crime, etc., though. For many, it was the next 'natural' step after straight edge, but I couldn't help but feel that many people who took to Krshna were more or less following the hardcore/straight edge bands and figures they admired – including, foremost, several prominent NY bands.

Chris Kelly: I never had a real problem with Krsna or any other religion in the scene. Hardcore is (and should) be a mouthpiece for all.....not just the ones you agree with.

Daryl Kahan: The Krishnas ...They were like the porn directors waiting at the bus station for young lost teenage girls. Many HC kids, punks, skinheads etc used to congregate at Tompkins Square Park on the Lower East Side of Manhattan. The Krishnas were also there giving away free food (laced with salt peter) to any that would take it. It's no surprise to me that some percentage of the hardcore people that hung out at Tompkins was taken in by this cult. I am sure the Krisnas have some positive things to offer young people in the way of direction, motivation and spirituality but I wasn't interested in what they were selling. I did eat some of their curried rice which was damn good after sweating all day at a Youth of Today gig up the street. After a hard day of leaflet distribution it's time to enjoy a round of Miller beer and Shelter live at the Pyramid.

Tommy Rat: I have my beliefs but I never discuss them through music. Everybody has their choice to worship or disbelieve. I recently started going to the temple on sundays, the krishnas say a lot of things that make sense to me. I'm sure somebody like John Joseph can tell you a whole lot more about this.

Michael Scodotto: I was never a Krishna, but after seeing SHELTER for the first time in 1994 (hey, better late than never) it really did impact me somewhat, similar to what YOT did in 1988. It made me respect Hare Krishna more and I did read more about it. But I think I was too into the darker side of life to ever throw on some beads and start chanting. Was it a positive thing for the scene? Ultimately no, because it turned into a bit of a joke and something inside me always thought it was odd to be a die-hard Krishna and make tons of \$\$ per show, you know? Now, I am pretty much against "religion" in HC, unless it's the Bad Brains talking about JAH. It pretty much starts and ends

right there for me. Keep religion in the church or temple or in your heart and head.

Nick Forte': The involvement of Krishna was a low point for the hardcore scene and totally stupid. I was dead set against it and fought it head on. My band Rorschach played a bunch of shows with Shelter and 108 and we had it out with those dudes (words, not fists). They were fanatics who were using a music scene to get converts, no different then a Jehovah's Witness knocking on your door or some asshole reading a bible in the street. Religion is the ultimate destroyer, as our world currently couldn't reflect better.

Kevin Egan: I was never involved in Krishna. I found myself in hardcore because I was trying to get away from religion. The funny thing was one of my best friends was in a pretty famous Krishna band. We never talked about it though. When our bands played together, it was always about catching up. There was never talk about religion. I'm very glad about that because we're still friends to this day and if we argued about religion, that might not be the case.

Scott Jarzombek:

I looked into the whole Krishna thing, and what I found I didn't like it. I'm a nerd, and whenever I get interested in something I end up at the library taking out every book on the topic. When it came to Krishna I just didn't buy it, I was raised Catholic and never really could believe in anything else. My friends who got into it just got more and more distant as time went on, they changed and I wasn't into the new "them". A lot of them didn't do research, they just read the books they got handed and really liked 108. I really liked 108, but not enough to live in a commune.

In the 90's hardcore and Straight Edge was like a competition, kind of like "ok your Straight Edge...well I am Vegan Straight Edge"... if you were really really Edge but not hard-line you went Krishna. I never got into that; I did wear the beads though... everyone in the 90's wore those damn beads. I swear every picture from that time period I am wearing a hardware fanzine shirt and those damn beads.

Mark Anthony G.: Here is where hardcore and I parted ways. I could stomach the trends that came and went, but this one I NEVER understood. It proved to me beyond a shadow of a doubt that a lot of the hardcore scene were weak mindless drones. These kids would blow a gasket God forbid I said I was Catholic, but then they turn around and

jump head first into the baba ghanoush. I mean absolutely no disrespect to those who found this path and follow it today because obviously it was something they needed and helped them in their lives, but it got to be a little fucking ridiculous when a random sample of the hardcore scene yielded way too many people lining up for bean pies compared to the general public. In my opinion it was the ultimate incarnation of weird ass trendy bullshit.

Steve Distraught: I am an atheist and have been since I was 8 years old and I think religion is one of the biggest frauds ever put on to the populace. I wish religion would stay out of Punk because that was one subject that early punk was always against. I think if you are stupid enough to believe in the absolutely ridiculous myths religions try to perpetuate, I have a bridge to sell you. If you believe in the religious bullshit, keep it to yourself. Religion is always negative because of the self-righteous attitudes and the barriers it creates. It is just another form of fascism.

Fast Ali: I hung out with a bunch of krishna conscious people, but we didn't really discuss the topic too often. i wasn't the least bit intrigued by it. I didn't mind the yummy food they dished out in the parking lot though. It was such a disappointment when Ray Cappo started telling those lame Krishna parables between Shelter songs which were nice and moshable. I pretty much decided that preachy Krishna figureheads were full of shit after I jerked one off (they're not supposed to let little girls do that, right?). The last time I was approached by a book clutching Krishna was at Coachella recently. I simply told him, "You're barking up the wrong tree. I'm way too materialistic to even entertain the thought of Krishna".

Brett Beach: I remember when Ray came back from India and YOT played at the Anthrax. I was like "What the fuck happened to this guy?". Like the major label issue, I was more concerned with the effect this stuff would have on the music. Then I heard the Shelter demo recording for their first LP and wasn't into it. It just wasn't hard enough for me. I never got into Krishna, never wore those beads or went to a temple or read the Gita or any of that. I have a religion and wasn't interested in becoming or learning about Krishna. I'll say it was good for the scene because it created some great tension that lead to some great songs like "Brainhandle" by Rorschach.

Austin Farrell: I was out of Jersey when it got real big. In 1993 I was with Assuck when they played a show with Shelter in Washington DC. I was very surprised to see the number of Krishna kids running around. It was like they were all following Ray as their Pied Piper. He was their Jim Jones.

Jon Field: It seemed by 1989 that people would blindly follow any trend that bands like Bold or Youth Of Today introduced. I had friends that wore their Nike's with the tags on them, because they had seen Matt Bold do it. People preaching Krishna Consciousness at shows seemed equally as ridiculous to me.

Never having been very religious myself, I was a little bothered when friends started trying to get me to read the Bhagavad-Gita and asking me to go to Krishna Temples for free food. To me it was no different than preaching Christianity at shows, I just didn't see a place for it in the hardcore scene. In my eyes, hardcore had always meant carving your own path, and organized religion didn't fit in with that vision. I remember taking a girl I was dating to a Shelter show in the early 90s. She told me after the show how creepy it felt to her when Shelter chanted their way through the crowd to the stage to begin the show. I asked her how that was any different than the people singing down the aisle at her church, and an argument ensued. Needless to say, that relationship didn't last long.

Looking back now, I wonder if the heavy Krishna influence on the scene from '89-'95 helped spawn the random Christian hardcore bands that popped up in the 90s. Either way, I think it definitely brought more conformity to the scene. Questioning Krishna Consciousness became taboo, and was shunned onstage by, among others, such former outspoken independents as Ray Cappo & Zach De La Roche. This attitude helped to stifle dialogue in the scene for many years, which to me is always a bad thing. I've read many positive and negative reflections on Krishna Consciousness, and personally know a few people who made it through some rough times with the help of it. Me personally? I'm glad to see the influence of any organized religion to be minimal on the hardcore scene in 2006.

Wendy Eager: Krishna???? I think religion is a personal issue and doesn't belong in hardcore at all. I think bands that preach their religion are no better than patent medicine salesman, trying to sell pabulum to the masses. As to Krishna, I think it took hold with a lot of kids because they were social misfits and looking for somewhere that they could belong. When hardcore didn't do it for them, here was this Krishna temple where they could go and chant and be part of something. It made them feel needed. Me, personally? I think it is a bunch of brain washing nonsense. I have my own religious beliefs, but I keep them to myself. As to Krishna being positive, I guess as much as the Moonies or the Davidians.

Kevin Egan: I was never involved in Krishna. I found myself in hardcore because I

was trying to get away from religion. The funny thing was one of my best friends was in a pretty famous Krishna band. We never talked about it though. When our bands played together, it was always about catching up. There was never talk about religion. I'm very glad about that because we're still friends to this day and if we argued about religion, that might not be the case.

Frank Cassidy : I don't think that organized religion is at all a positive thing for the scene. It's the exact opposite of what "punk rock" and assorted relations are about. Many people walk around with empty heads that they neglect to fill up themselves. These individuals wear bullseyes on their heads and these holy creatures jump in to fill their empty heads. I was never bothered much by it in the 80's/90's. It passed in the same way hightop Nikes did. My only in-depth experience was at a 108/Shelter/Rorschach/Assuck show in Washington DC. They brought their own bus. I don't need to go into my issues with them. I'll just say that it wasn't my gig.

Djinji Brown: I was involved for a time with Krishna Consciousness. It was an important part of my spiritual growth as young man during that time. I was introduced to Krishna Consciousness through the Cro-Mags, and I often attended Sundays at the Brooklyn Temple. It was a beautiful experience for me. When I decided it wasn't exclusively for me as religion was when I began to learn and study more about my African and Native American history. The Krishna Movement had a significant presence in the East Village dating back to the late 60's. The first temple I believe was established on 2nd Ave and maybe 1st street. There is a gas station on the corner and last I saw there was an antique furniture store in the former location. Krishna Consciousness and Vedic culture had an important role and impact in the "subculture" of Lower East Side/ Village life. I never really experienced the hardcore world outside of NYC and a few shows on the east coast, But the neighborhood of the East Village/ Lower East Side was the main stage for punk/ hardcore. The history of the E.Village and LES is very important to the history of NYC Punk/ HC. The Village is to Punk/NYHC what the Bronx and Uptown is to HipHop. I remember when the two worlds came together on stage for one of the first times. Sick of IT All and Boogie Down Productions at club 1018. That shit was crazy, absolutely infuckinsane!

Ali Smith: one thing that really pissed me off was krishna skins. and i say that not because i think it was bad for people to be searching spiritually, but because all the krishna skins i knew didn't seem to refrain from copious amounts of violence which was particularly gross coming from supposedly spiritual people. i went to a meeting once to check it out and when i politely declined the meal they served because i'd heard they put drugs in it that made you susceptible to brainwashing, i almost got my ass kicked.

Marlene Goldman: I remember the first time seeing Ray Cappo in his Krishna garb walking around St. Mark's Place and it just didn't ring true, seemed like a fad, though I know it was part of deeper belief system. But I was never into the proselytizing, and though I probably have a lot more in common with Krishna beliefs than most organized religions, I don't think it helped the scene at all.

Gavin Van Vlack: i know for a proven fact that the earth rotates on it's axis and is part of

a solar system that rotates around the sun. this "mechanism seems to be part of the milky way and i can honestly tell you that without the slightest doubt in my mind that i have no control over any of it. so therefore there is "something" out there, be it scientific or metaphysical that is much more powerful than i am. if that is a religious belief then that's the one i'll stick to. i'm personally a horrible iconoclast so my opinion is kinda predictable. (now go look up "iconoclast" ya big dummy!!)

Andrew Orlando: I've always been opposed to any organized religion since the 6th grade, Krishna was not going to convert me from atheism, those beliefs were burned into me by attending Catholic school against my will. Overall, I was indifferent to it. Plus, I did not think those bands were that good. It wasn't like my favorite band went Krishna so the effect on me was minimal. I ended up feeling sorry for the kids who got heavily involved in that, most of them are not Krishna today...

Howie Abrams: Obviously, the Cro-Mags and Shelter were the bands most closely associated with the Krishna movement. Personally, while I didn't embrace the philosophy, I liked the fact that those bands issued a real challenge to the scene. In fact, I would go so far as to say that it was way more honest than the whole straight edge thing. Those bands put themselves way out there with their beliefs and I respected that. It reminded me of how alien hardcore seemed to outsiders when I first got into it. It actually influenced me to become a vegetarian, which I still am, as a result of it. I also went on to eventually work with Shelter.

Chris Weinblad: I never got past reading any of the Krishna literature and books. That was just all out of my curiosity. I went to a few Prasadams and what not but that was for free food. I had friends involved with the Krishna thing, although I may have questioned their reasons I never condemned them for it. To each his own. I was raised Roman Catholic and I know religion isn't for everyone, but if people got something out of it...good for them.

Jordan Cooper: I consider myself an atheist after going through a long period of calling myself agnostic. When Ray got into Krishna, I used to visit him at the temple in Brooklyn and listened to all the talk and arguments. I tried to get interested in it, but nothing really clicked for me. One time some of Ray's friends went to a cult awareness network meeting which was interrupted by shouting Scientologists. The Krishnas weren't as bad as those nuts, but I didn't really feel good about that whole thing. Like straight edge, maybe for some people it's a good thing, but to me, it's like using a fog machine to blow away smoke. On the other hand three of my good friends are still believers in Krishna and they all seem happy and not too different than they were back in the day (at least no more different than anyone is after 20 years). Their lives don't seem to be any worse from their involvement or belief as far as I can tell so you might want to just talk to them.

Mike BS: I had plenty of conversations regarding Krsna – most notably with Norm

Crucified. So, I was against it. It seemed dumb. Still does. And it was unfortunate that such luminaries in the scene, who had a lot of influence and people looked up to, were the ones most involved in it. They had an essentially anti-gay attitude. Most of their attitudes I thought were pretty silly.

Amusingly enough, and very ironic, Norm Crucified, who later was in Texas is the Reason, came out as gay in like 2002. Considering this long, long interview we did for his fanzine in 1991 or 1992 where he took the anti-gay Krsna line, it was very ironic and somehow very satisfying.

Tom O'Hara: Krishna and hardcore. Who the fuck thought that those two would ever even be discussed in the same sentence? If you take any identity seeking 15 year old and give him an ideal to believe in and even the smallest support group you'll be amazed what happens. Youth of Today had a following, just as much as any other band did. When Ray decided to get into Krishna his blind sheep followed. I'm sure that some of them got something positive out of it, but I would imagine most of them gave it up as quickly as they took to it when the next new thing came along. For the scene, overall, it was very divisive. People had pretty strong feelings one way or another about it's place in hardcore, and most didn't like it.

Freddy Alva: The creeping influence of Krishna in the scene wasn't a particular new phenomenon in NY. Bands like the Cro-Mags, Antidote, Cause For Alarm in the early '80's had members that followed Krishna consciousness. What was new, was the militant, proselytizing that was actively encouraged by the upper echelons of the Krishna movement. These higher ups saw in Hardcore a convenient way to hijack a vibrant youth sub-culture for their own ends. I happened to share some of the same beliefs as the Krishnas such as: Vegetarianism, Non-Violence as so did other kids. But the leap from shared ethical interests to full blown religious fervor & the accompanying dogmatic/sectarian beliefs was a steep one that was targeted a bit unfairly to kids that would unknowingly follow in the footsteps of their musical heroes. I'm all for honest, spiritual quests that remain a personal choice, but interjecting any organized religious beliefs into Hardcore was an underhanded attempt to indoctrinate impressionable young minds into a rigid/orthodox belief system. Another unfortunate result of all this, was the creation of yet another sub-subculture within the scene. "Krishna-core" bands became a passing fad that appealed to the all-too human attribute of trying to fit in with the crowd.

Chapter 8: Violence

The Question was, "Violence has been associated with every punk and hardcore scene in the world, but it has always been associated with the NYC scene in a big way. Do you think that is fair or unfair assessment? Did you see or experience violence at shows? Did it ever come to a point where you did want to go to shows any longer because of violence?"

Jim Testa: I think it was a very fair assessment. If you go look through old Jersey Beats from the early Eighties through 1990, you'll see editorial after editorial bemoaning the

senseless violence at shows, or stories about clubs that were shut down because of fights. Because I was older and somewhat respected in the scene, I never really felt like I was in any danger, but there were some shows that I stayed away from because I knew they'd be especially violent and I didn't want to be involved. I have distinct memories of at least half a dozen "fights" at CB's matinees alone where some poor kid was singled out by some psycho and beaten for no reason, often to the point where they'd have to call an ambulance for the kid.

Seth Amphetamines: It's true I mean lets face it, hardcore was mostly a young white male aggressive thing and whenever you get young aggressive guys together it's going to be a bit rough and someone's bound to get bent out of shape about something. From what I remember, yeah aside from the occasional scuffle it wasn't really until the late 80s when you had a couple of gangs thinking they would control how things went started to clash. In NYC it was mainly DMS & the SHARP skins. I would notice kids with knives and stuff but it wasn't until guns started showing up that it really went to shit. It was primarily their rivalry, or the SHARPS vs any of the so-called nazi guys that got CBs to stop having the regular Sunday matinees. There may have been a specific incident I wasn't privy to at the time but I do remember that things did get worse around the late 80s. It never really kept me from going to shows though, as I said, you had to expect something happening every show...but mostly it wasn't all that serious and the same dude who knocked you down would pick you up if he didn't have any beef with you specifically.

Rob Fish: I think it is a very fair assessment and I saw more than my fair share. When I first starting going to CB's it was part of the aura, as weird as that seems, not necessarily the violence but just the constant threat of it. By 1989 it was really a negative and I remember by 1996 after spending the last 8 years recording and touring with Release, Ressurrection and 108 I finally couldn't take the violence anymore and decided to stop playing heavy music. I remember a string of 5 or 6 Ressurrection shows which ended in mini riots and it led to our breakup. With 108 it was a similar situation. Although it didn't last in terms of my musical preference it is something I continued to have a lot of concern over.

Rob Fish: Fight scene: I don't remember the show but it was probably in between bands and everyone is standing outside (the place was a sweatbox so you only stayed inside when a band was on). Two businessmen are walking across the street, apparently after having one too many, when they walk into some skinhead who is crossing the street. "Faggot" says the first man in the suit. At the moment he uttered his insult it was like the City went silent and everyone looked on. Skinhead walks up to him and Suit just slaps him in the face... this wasn't going to work out to well.

The Suit guys sprint off and literally a hundred people start chasing them. Someone throws something to knock one of the guys down and people are just beating on him. Gavin Van Vlack, guitar player from Absolution/NY Hoods, runs over and yells for everyone to stop. They did. Weird. Gavin looks down, mutters something and then kicks the guy and everyone goes berserk.

Rob Fish: Fight scene two (don't remember the show): One group of skinhead types who started to get their name out was DMS. Later their style changed and I believe this was sometime during that metamorphosis. Generally if there was a fight at CB's they were involved in one way or another and as a skinny kid from NJ they were always a scary presence. Well at this show pushing and shoving starts inside and heads outside. I am probably 15 feet from the action. It is Tommy Carrol who was the singer for Straight Ahead (who also played in Youth of Today) who was naturally a figure a straight edge kid like I would be rooting for. He is facing off with this DMS kid Saab. Things are being said and about to happen. In the flash of a moment Tommy has knocked Saab to the ground and is smashing him in the face... it was fucking brutal and the DMS kids looked on in horror as their friend is dismantled in front of their eyes. Later of course we all learned of Tommy's boxing career but for that moment it felt good to see a guy from "our scene" stand up to a group we all found rather intimidating.

There was also a bunch of instances where the combination of punks and skins pilling into CB's didn't mix well with the people visiting the homeless/drug shelter next door. A few times I saw some random acts of violence which always reminded me that I wasn't in New Jersey anymore.

Chris Zusi: Let's be honest, hardcore was never very welcoming of outsiders. If you were new to CB's you kept your mouth shut and your head down or you could find yourself in a lot of trouble. I never had a problem at CB's with anyone, and I can count on one hand the fights I've seen there. To be fair, I had stopped going to shows in NYC regularly by the end of 1989 so I missed the 89-90 timeframe when violence started to get out of hand. I've heard the stories and I'm glad I wasn't around to see them. I think that once NYC stopped having regular shows in the early 90's that the violence followed the shows to the suburbs. Shows at City Gardens and Middlesex County College in NJ, and venues in Pennsylvania witnessed constant violence at shows from 1990-1994. There was a suburban thug mentality that became trendy, filling the void left when the Straight Edge scene declined. I was playing in bands at the time so I was going to a lot of shows. Our mentality was that we weren't going to let a small group of people ruin something that was so important to us. So we took it upon ourselves to confront the problem of violence whenever we encountered it, and for a while there were a lot of confrontations – whether it was with thugs, bouncers, Nazis, or whoever. If we saw people punching or kicking kids and acting out of line at a show we were going to step up. I won't judge whether or not that was the right response, but we did what we felt we had to.

Tim McMahon: Violence definitely took its toll on the NYC scene during the very early 90's. You couldn't go to a show without seeing a fight, somebody randomly beating kids on the dance floor, people stage diving and kicking while on top of the crowd or people just yelling out gang affiliations. Personally it never held me back from going to shows in NYC. My love for going to shows, seeing bands and having a good time, was stronger than my fear. I always sorta felt that if I kept out of the way, minded my own business and didn't give anybody a reason to fuck with me, I'd be alright. For the most part, that rang true.

Marc Weiner: Yes there was violence. i remember towards the end of the matinees at CBs it was very out of control, and spilling out past the dancefloor and out onto the streets. It seemed to be an unfortunate side effect of the scene getting bigger at the time. At the same time, I think it also caused the scene to eventually collapse in on itself. I do rememebr that in my college years, as I traveled to see shows at various other locations, it seemed to be less of a problem than in NYC.

Vic DiCara: To be honest - I think the violence in New York was mostly gone by 1987. All of it actually happened (in my experience) pre-1987. After that it was just an echo of a violent legacy. I never really saw a single fight I can remember in NY. It doesn't mean there weren't any but it does mean there was nothing major.

Bill Wilson: I never had a fight at any show ever and I don't think any of my friends did either early on. Our only problems happened on the FU campus against 80's guidos, They all turned out in our favor.

There was one classic brawl with Sick Of It All in New Rochelle where Pete Koller got thrown in the pokey (injustice system was about that.) But truth be told, I had already gone home with my slutty blonde metal girlfriend by the time that erupted.

The fights I remember were some summertime bullshit things with the Bowery Bums throwing piss bottles out of the Palace Hotel and Big Charlie (RIP) handing out pool cues to the LES crew to go take care of business. I remember some sort of brawl where there was like 100 kids vs. 100 bums but the cops came and everyone scattered. 20 minutes later all the skins where hanging in Tompkins drinking 40's.

There was always more crap at some of the bars (wtf was that place on 6th, Blanche's?) Russell Underdog and Jimmy G Vs. some other guys. Most of the really brutal 5 on 1 beating crap happened later on in the early 90's with an influx of hiphop and new metal kids. The show that killed it for me when was when there was a gun drawn at a Killing Time matinee show. (I know it really killed it for the band too.) I think that was the point for me where the two scenes actually split off- one sort of really playing up the urban hardcore warrior style and the other maintaining a more hardcore / crusty punk aesthetic. Mano e Mano (is that right?) is one thing, wolfpacks and guns are another.

David McGilvray: I was sickened a few times, but not so much by the violence itself as much as how it went down a few times and more importantly how some people brought things upon themselves. People not realizing where they were, or thinking it was this or that and their own idiocy sickened me much more than any situation I witnessed explode on the dance floor. I do remember people dancing with chains wrapped around their hands and I remember a lot of names for the people on the cover of Blood Sweat and No Tears record. One time in particular I remember this kid, who I knew from LI shows, dressed a little skin head-ish, walking around blasting the Mob on a boom box. I knew him from a ride I scrubbed home from Sundance LI one night and then shows in general thereafter. I was at CBs at an Absolution Collapse show I think, and at some point Gavin is punching him as he cowers from Gavin in a doorway on Bleeker, right around the corner from the deli we bought beer at later. That dude Ollie like picked up his radio and

smashed it and everyone was over there watching, heckling a bit. CBs seemed really hot that day and people may have known my face by then, but I rolled to shows alone almost weekly, and danced hard, and I remember feeling like I did not feel totally comfortable that day, thinking that could happen to anyone even if I had been coming here for a minute. I come to find out Gavin saw him with a swastika pin on his jacket hanging with some skin heads looking types in central park the week before or something. The kid, Jim I think, claimed it was a unity thing or something ridiculous and that's why he was wearing it. I think Jim was just an idiot who got wrapped up in having people react to how he looked and dressed, threatening or tough as he really wasn't, but that idiocy served to bring violence upon him. I sometimes think what would have happened if I was there from the beginning and stuck up for this kid I didn't really know at all from LI. Would I have gone to shows until now or would I have had one of those encounters I witnessed at CBs, where there seemed to be no going back even if a total mistake. To dance hard and get in some things was always part of it, but know your environment and being solid assured I was never a victim for no reason. In retrospect I like immediate consequences for idiocy and wish some of what I deal with now at work was as simple, violent and intense.

Joseph Songco: Absolutely it's a fair statement to make. The scene at its best was kids of all backgrounds coming together to dance and dive to the bands up on stage on the weekends as a release and a way to have fun. The scene at its worst was people and crews just going to shows looking to fight and settle scores.

I saw a lot of violence at shows and it was all so stupid. One time during a show at CBGB, this kid who belonged to a crew from Queens had static with our guitar player Jay over some graffiti thing I think...no fists flew, but a lot of shit-talking, posturing and threats went down. The kid turned out to be down with the guys in Sick Of It All (but I don't think he was Alleyway Crew). So there we all are at this diner on Queens Boulevard after the show and there's Lou being a peace officer, trying to smooth it over with Jay because he was so heated and was probably looking to do something really regrettable. Escalation of violence was the last thing anyone needed, especially when all we were trying to do was play music.

And yes, I kinda felt like not going to shows anymore. I'm sure there were others that felt that way too. Why would you risk going down to a place where you'd spend as much time watching out for yourself or your friends as you would have enjoying the bands?

George Tabb: The shows did get TOO violent, and yes, I stopped going. My dental bills weren't worth the price of admission. It became stupid, macho, and again, probably an outgrowth of those trying to ENFORCE their beliefs of what punk was onto others.

Jason O'Toole: I wasn't afraid of anyone, and since I was under the tutelage of some of hardcore's most notorious brawlers, I had delusions of invincibility. Also, I was too stupid to care for my own physical safety – my attitude was I had full medical and dental, so what did I care if I got another tooth busted. If I'd known how many hours I'd be

spending in my dentist's chair to make my mouth look like it didn't belong to a homeless, seventy year old ex-boxer, maybe I would have stayed out of the pit.

It wasn't so much the violence that turned me off as what Wes Harvey dubbed "the enforced stupidity of the scene." There were some bona-fide geniuses in NYHC, but everyone hid their smarts with the Bowery-Boys, young tough, dumb-as-a-bag-of-hammers act.

Bill Florio: I dealt with a lot of violence for many years before I started going to shows. I saw those people as the same idiots that I had to deal with in Junior High, and pretty much still do today. I can't ever remember getting into any fights and I did get bumps and bruises but I was careful not to provoke anyone. Some of the people I rode the subway in with unfortunately didn't adhere to this, but considering they usually won the fights they got into, it was probably something that went in my favor as someone "down" with them...

Roger Lambert: 92, 93....i was over it. shows no longer were fun, between integrity horse shit and the dms crew, i left. it also didn't help that i was no longer straight edge. i became numb to the scene. violence killed it for me. i rememder seeing choke at city gardens, and he backed off from me saying he wasn't into the whole fighting scene anymore. i told him niether was i and just walked on. i could see he too felt it all took it's toll. i no longer felt alone, it was cool. i went to greg shafers basement...listened to spacemen 3 and syd barrett, the rest is psychadelic and the occassional hardcore show....yeah the violence ruined it for me.

Brendan Rafferty: Completely unfair. It's not as if there were bullies hanging out at shows, robbing kids of their lunch money. There were some idiots, of course. Most of the times the guys who started problems at shows were dealt with. I used to get into fight occasionally... but it wasn't to pick on people. It was sort of to police the scene. There were a lot of us doing that. If someone was being a goon in the pit and starting fights, we'd take them around the corner and make sure they didn't do it again. If some one attacked a girl or tried to steal from a band or the club... same thing. You put a bunch of young people together anywhere... there's going to be some violence because someone's always going to be a tough guy. But on the scene, especially in the 80's, there was a certain accountability. There was a violent reaction to protect the scene from those who would do it harm. Unfortunately, it wasn't as pure as all that. There were still some tough guys and crews that had to be tolerated, and yes, sometimes they acted with a gang mentality and could make things pretty miserable.

Mat Gard: I have seen a lot of shows in a lot of scenes. It seems that no matter where I went in the late 80's, shows were violent. City Gardens in south NJ was especially brutal. That being said, I did find NYHC shows to be pretty violent. More so that that, it was random violence. New kid would come in. Someone would fuck with him a little. Kid would leave bleeding, with no boots. It was pretty fucked up, but no one really thought

they could do anything about it. I mean, kids were literally getting killed. As things got worse, I was happy to start going to shows that were less violent. The ABC shows were fun, as were the LES punk shows.

Peter Tabbot: I think it's fair to say that violence was an inseparable component of the NY hardcore scene, but it was more evident at certain times, and among certain groups. I used to see fights at shows – CB's, Irving Plaza, the old Ritz, etc., *all* the time – and sometimes it seemed pretty extreme...The only time it really affected my desire to go to shows, though, was in the early 90's, when you simply couldn't go to CB's and be in front of the stage without taking a chance on getting struck in the head with a chain or something. Around the time that DMS really grew, things got pretty crazy, and I'd have to say I stopped enjoying shows as I had before that time. The last show I was compelled to dance at – other than a Stiff Little Fingers show or something over the last 12 or 15 years – was a Killing Time show at CB's in the early 90's...Just violent and nasty from about that point on...

Chris Kelly: Wow. Looking back, I must have been crazy (or crazily dedicated), but for some inane reason; I kept going to shows no matter how violent they ever became.....and from what I hear, certain shows these days can be pretty violent too, but I really try to stay away from that aspect of HC now. A 35 year old has no place duking it out over silly scene politics. It goes in cycles, and unfortunately, I don't think the scene will ever be totally rid of it. It's part of the audience HC attracts. It attracts the frustrated youth, the street kid, the geek, the tough guy, etc. Put 'em all in the same club, and there are bound to be fights. Sucks, but that's the truth.

Daryl Kahan: I think it's fair to that say hardcore shows in NYC were always pretty violent. Back then it was alot meaner but if you fell down people picked you up. If you dove off the stage they would catch you. There was a feeling of unity to some degree. People looked out for each other. Once a gang of kids from Sunset Park, Brooklyn discovered hardcore and saw people slamdancing they took it as a license to hurt people and get away with it. This is where the gang mentality infiltrated the scene in New York. This is why kids look like fucking rappers at "hardcore" shows today, spinkicking and all of that stupid shit.

Around 1988/89, people were getting attacked with hammers and other weapons at shows. It got out of hand. After some kids were seriously injured and one or two killed many venues in NYC / NJ closed their doors to hardcore punk. I saw a shitload of fights and was in a bunch myself. Ironically, I was friends with some of the key members of DMS years before this stuff took place. I continued to go to shows in NYC for awhile but it began to suck from that point on. This is why people like myself ended up at Abc No Rio to see bands.

Tommy Rat: There is violence all over the world. Sad to say there's always a scumbag hiding every bunch. I saw some fights but I never let that stop me from having a good time.

Michael Scondotto: In my 18 yrs of Hardcore I have seen quite a bit of violence, most of it took place from 1988-1994. Did violence help kill the NYHC scene in 1990? Absolutely. But so did a lot of band break-ups and bands changing their style as well. No, it never came to a point that I wanted to stop going to shows because of the violence, ever. Sucky bands made me miss more shows than a fight. I think that was part of the attraction of the music and the scene, the violence, a part of it. Lately, things in NYC have become so boring that I would welcome a nice fight at a show, if it were for a good reason. Growing up, I knew many of the right people and I wasn't a trouble maker myself, so I guess I was fortunate in that way. But I saw some brutality over the years for sure. Most of it was @ L'amour in Brooklyn and most of it involved close personal friends of mine.

Nick Forte': As I said above, I remember lots of violence at shows and pretty much was all for it at first. I wanted chaos and insanity and liked watching people beat the shit out of each other while bands played. The NYC scene had many violent, screwed up people in it and they were out for blood and they found it most of the time, compared to shows in Connecticut (lots of stage diving but not much violence) or shows in NJ, yeah, NYC was super violent, especially CBGB matinees. I never felt scared at a show, I was too young and stupid to realize that it was probably pretty dangerous in retrospect but, oh well. By 1990 I was done with the violent aspects of shows. It got boring and just annoying when I actually wanted to WATCH a band. Strangely, one of the most violent shows I ever remember was seeing Nirvana at Maxwell's in Hoboken in 1990. People were beating the shit out of each other and all bloody.

Kevin Egan: I stopped going to shows because someone told me how people were showing up in the pit with hammers, waving them around and cracking people's skull. That's when I decided, "that's it, time to listen to the smith's." which is interesting

because a lot of people at that time went from listening to hardcore to listening to the smith's and the cure. I suppose because it was less violent, a bit more cerebral, and most importantly, there were more girls around.

Scott Jarzombek:

I started going to shows right as the violence started to die, it was still there but it had damaged the scene so much that no one was going to shows. I went to a few shows where it just got way to out of hand, bigger shows where people would come out of the woodwork. It never made me want to stop, but I kept out of people's way. That's how everyone I knew did it, you knew the guys to avoid and you did it the best you could. Those guys were giants in my eyes, people like Rat Bones, you saw him coming and you just ducked and prayed you didn't get hurt. If you were going to dance you just had to grow eyes in the back of your head. We also learned to look out for each other, my friends pulled me out of the middle of a couple brawls, I would just be dancing and huge guys would start slugging it out around me. In retrospect it is hilarious, but I now understand why my Mom wouldn't allow me to go to shows (I went anyway)

Once we all got our drivers license and started going to LI shows, well we felt tougher than anyone in the room because it was like a different world. There were people there trying to be tough, but they weren't half as scary as anyone in NY.

Mark Anthony G.: Holy shit dude, I have seen some crazy shit, gang fights, stabbings, beat-downs a plenty. I think NYC took the blame for that shit but I'll let you in on a secret. It was DC that brought that shit up to NYC way early in the hardcore years. NY had a style early on and violence was not a part of it, then DC had to come up and try to prove itself and created the monster that NY became. Shit though for a while we took the ball and ran with it. So "violent" became a very fair assessment of NYC for a bit. My worst experience was when I went to a Gorilla Biscuits show at the Anthrax, and five kids jumped me in the pit. They had said some shit to my boy Neil and I while we smoked a joint all the way across the lot from the front door behind some trees. We purposefully got away from everyone out of respect for their choices, as most of them were edge. We didn't really even yell back at them, we were too stoned. But after a good beating and a few Jolts we waited in our car with hammers afterwards. They knew we were waiting and the crowd dissipated until it was just four out of the five of them standing by their car. So it is just us and them in the lot, and I got tired of waiting for them to grow nuts and figure they had us four on two, so Neil and I started to go after them and they jumped in their car and bolted. Almost ran us down. There was a fruitless high-speed chase to boot. But I never got any retaliation, just a couple of lumps and some fun memories. To answer the final question, you knew which shows to stay away from for the most part.

Steve Distraught: In Boston there was a lot of macho bullshit at shows because of the jockcore kids, but in NYC with an audience made up of mostly punks, I didn't see too much in the way of unnecessary violence, but then again I never went to any of the CB's matinees during the height of the straightedge fad. I don't suppose you can be involved with punk and not experience violence at shows. Violence never stopped me from going to shows in Boston, because what the hell else was I going to do?

Fast Ali: The fundamentals that made the NYHC scene what it is were the allure, and at the same time, a recipe for brawling. Hardcore shows (especially NYHC) is as low-brow as entertainment gets. Invite a whole lot of people who've got nothing to lose fuel their testosterone with the primal sounds that is hardcore music, pepper the crowd with skinheads of various denominations (DMS, SHARPS, and the "nationalists", and the racist ones) and there ya go, fights are gonna break out.

Brett Beach: NYC definitely earned its reputation as a violent scene. I saw some nasty fights at shows, but thank God I never was involved in any. I just tried to mind my own business and enjoy the shows, but there were some individuals who would single people out and start with them for no reason. I was barely 120 lbs when I was in my teens; the most un-intimidating person you could imagine. Things did get to a point where I'd be thinking about what might happen at any given show, but it never stopped me from going. I remember going to Squat Or Rot shows on Avenue C alone. Getting to the show was way more dangerous than the show!

Austin Farrell: I would say around 1989 I started to see more fights at shows. CB's was getting real bad. It was almost like kids were going there for the fights and not the bands. It got to a point that when bands like YDL or Warzone would play, I just would not go down there.

Jon Field: The NY tri-state scene only has itself to blame for it's bad rep for violence. I've heard many stories of how violent the scene was in the early 80s (true or not), but it was fairly peaceful when I started going to shows in 1985. Even big crossover Rock Hotel shows at The Ritz with diverse bills putting bands like Youth of Today, DRI and The Exploited on the same bill were devoid of fights for the most part. But as the scene got bigger, things started to fall apart.

I had seen my share of minor fights at shows, but as things got worse I decided I wasn't going to let violence ruin a great scene, and I started breaking up fights whenever I saw them. A few examples: I still vividly remember a skinhead that used to come to shows at The Anthrax in '87 or '88 and do karate moves in the pit. He was very obviously practicing moves from a class he was taking, since he would do them very slowly and methodically. The first few times I saw him were sparsely attended shows and people steered clear of him. But at a crowded show he almost kicked someone in the back of the head, and I felt the need to say something to him. Surprisingly, he didn't kick my ass, but he got right in my face and pounded his fist in

his hand as I yelled over the music for him to calm down before he kicked someone in the face. He did stop the karate moves that night, but it was already too late. Soon CT kids were copying him, and spin kicks and karate moves became the norm. I still swear this guy originated the style. I wonder if he has any idea how many thousands of kids have stolen his moves over the years.

Another time I was at a Bad Brains/Leeway show at the new Ritz in NYC. Probably 1989. During Leeway's set a fight suddenly broke out and a giant hole in the crowd opened up next to me around it. It must have been 40 feet wide, with some poor dude lying on the ground in the middle getting kicked and punched by 4 guys. For what seemed like an eternity I watched while no one tried to break it up. In reality it was probably only about 5 seconds. So I ran in, and started pulling guys off him. Luckily, others had followed me, and we were able to break things up.

The real turning point for me was at the Aaron Straw Benefit at The Anthrax in July of 1989. Numerous fights broke out at that show, and I really soured on "hard" NYHC bands. I started avoiding shows with bands like Killing Time, Burn & Sick Of It All, bands that I really liked. As the "tough guy" sound got more and more popular in the early 90s, the violence just got worse. I can remember many times with my band Grip when we would have to stop playing and jump out in the crowd to break up fights.

Wendy Eager: Every scene had violence and yeah, I think it is unfair to stress that New York had it worse than any other -- I distinctly recall Boston kids and DC kids coming down with bands and starting some major fights back in the early 80s. But there was violence here too, you can't have loud fast angry music and not expect it to get people riled up. Part of the reason I got into hardcore was because I was an angry kid and it was a release for me. I probably would have been in jail otherwise, because I was pretty violent too. It helped me focus, so for me it was positive. As for seeing violence at shows...probably too many times. In the early 80's it was between the neighborhood residents and the kids at A7. Later the Norfolk Girls outside of Gildersleeves. As the skinhead thing grew there was definitely a lot more violence, a lot of bullying, which turned people off and lots of kids left the scene. Before heavy metal got its hooks into hardcore, metal heads used to get beat up at shows. I remember this even happening as late as the mid to late 80's. One incident that stands out in my mind occurred at a Sheer Terror reunion show, but it was in the mid 90's or a little later because I was doing Guillotine at the time. Some guy was hanging out outside. He was fucked up, cursing at everyone one, making racial comments, etc. and beating himself in the head with a bottle.

Most people were trying to ignore him because he was so crazy. Eventually he went across the street, still shouting stuff. Then this weird thing happened, it was like someone pulled a switch, because all of a sudden kids started converging on him. They chased him down Bleeker and took it down that little side street (can't remember the name) and proceeded to beat the shit out of him. Some key NYHC figures were involved, but no one wanted to say anything. I heard later that the guy died. It was totally fucked up, but not untypical of the scene. As it got bigger, I guess there was a lot more serious violence.

In the early 90s with all the violence at shows associated with certain "initialed" gangs it wasn't fun to go anymore and for a while I stopped. I understand that is why CBs stopped doing matinees, or hardcore during that period and the only place to place was Bond Street Cafe. It was a tough time.

Kevin Egan: I stopped going to shows because someone told me how people were showing up in the pit with hammers, waving them around and cracking people's skull. That's when I decided, "that's it, time to listen to the smith's." which is interesting because a lot of people at that time went from listening to hardcore to listening to the smith's and the cure. I suppose because it was less violent, a bit more cerebral, and most importantly, there were more girls around.

Frank Cassidy :It is a fair assessment as New York City is the great, tense, overcrowded monster that it is. Violence, although not welcome, was a big element back then. I saw a decent amount of short fights here and there. When I saw someone with a machete at an Icemen show, that was definitely the peak of the violent times. It's not surprising considering the dancing at NYHC shows. There were always people who didn't understand. It never stopped me from going except when it stopped CB's because they didn't want to be responsible for it, and took a break from matinees. Now people fight in chat rooms instead battling on the Bowery.

Djinji Brown: This is a violent world, America is a violent nation, NYC in the 70's and 80's was a very violent city. I am here to say many kids got their asses beat the fuck up at hardcore shows. Man listen, I'm from the Bronx, so violence wasn't new to me when I came downtown. The Thug Mentality downtown had a different style of clothes, listened to a different kind of music, and had for the most part a different color skin, but a warrior is a warrior, and the scene had lots of warriors per se.

Dudes who weren't afraid to rumble. Now I would not attribute this reality exclusively to hardcore , hip hop or any other musical form.

This is the world , this is the US and kids were and are violent in this country. What I would say though is that the violence in the hardcore world was very much about hand to hand fighting skills. As opposed to the Bronx where gunfire amongst the youth was a common occurrence, Hardcore kids were in the tradition of street brawlers, lots of steel toe boots, bottles, fist, bricks, some knives, but not much gun play, if any at all. But we were in the middle of the L.E.S. where bullets flew like birds, so its like we were really in our world with our rules. But for some reason we kept it – Cro-Magnon..no pun intended. But I am happy for that. I lost buddies to gunfire uptown, I have seen my share of violence, and luckily I have never been seriously harmed. The Skinhead/ Bum Riots outside of CB's was a classic event to witness.

And the Riots of Tomkins SQ park summer 1988 were very real! Both deserve their own stories to be told correctly. But yes many a 'weekend warrior' found his way to the E.R. after hanging out downtown. Plus I had my share of knuckle games, but few in comparison to some of my friends. I always like knowing dudes who had 'hand skills'. Honestly at the time I was just beginning to find things out about myself and my own limitations. For lots of young men violence is a way we learn about our own emotions

and values first hand.

Ali Smith: it's absolutely a fair assessment. there was nothing innocent about it at a certain point. it became a bastion for real criminals to hide out, some of whom are in jail till this day. my good friend of many years, a hardcore/punk scene legend, Ralphie Boy, was chased and almost killed by a group of skinheads who ended up killing another kid that night. everybody was disgusted. the worst part was that this wasn't the first time this and similar groups had badly hurt people. it was just the first time they got caught. then some punk kid got shot in the face working at 99x and the cat was out of the bag... there was no more acting like this was just for fun or a healthy release of aggression for everybody. it was sad and stressful. it didn't really stop me from going to shows, but there were lots of us who just stuck together and tried to keep the negativity clear of us. still, we all felt invincible because of our age and full of righteous indignation. i recall defending some girl at a buzzcocks show because some other girls were beating her with a wood board. my friend and i tried to help her and my friend's nose was broken as a reward. we were really just trying to do what we thought was right, helping the underdog, but perhaps it was naive. at that buzzcocks show, there were more people outside fist fighting and chasing each other with weapons outside than there were watching the show inside. it marked a really ridiculous high point to the violence for me.

Marlene Goldman: Yes, I think violence began to taint the scene, especially at the hardcore matinees, at Warzone shows, etc..., there were so many instances where fights broke out at shows--bloody noses, fists flying, that it definitely turned me off for a while. I'm sure New York was not the only scene with problems, so to pin it on New York hardcore might be a bit unfair.

Gavin Van Vlack: i cannot talk about this because i was very known for being way to quick to act with my fists before letting reason get the best of me.
yes, there was violence and in 20/20 hindsight it was on the larger part stupid and i was involved in a lot of fights that really were nothing more than an angry kid lashing out at the nearest target.
there were a lot of times that i got into situations with people that did seem justified because of "political views" but you can't change someone's ideas through acting out in hatred towards them.
these things i'm gonna have to kinda make a living amends too.
ironically i work as a strength and conditioning coach for amateur and pro mma and muay thai fighters now.
ahh, irony.

Andrew Orlando: Fair assessment. I almost got beat up once at the Pyramid and saw a High profile member of the DMS crew hit a punk in the face with a bike Wrench at the CB's bar This was an unprovoked attack because he was a punk and did not look like a macho asshole with his shirt off, flexing. This was one of the things that made me stop going to CB's and hardcore shows altogether until the early/mid 90's.

Howie Abrams: It's funny because people think that the mixing of hardcore and metal kids was the catalyst for violence at shows. There were definitely isolated incidents, but

it was hardly some sort of epidemic. The violence that fucked the scene up actually came from the popularity of hardcore and the influx of kids who didn't understand it. They misinterpreted the dancing, the lyrics...everything. Plus, now there were these Superbowl of Hardcore events going on which would bring 2 - 3,000 kids into a room together. Of course, many of those people had no idea what the scene was about and there were problems. The gang mentality set in and if someones boy got knocked down on the floor, his 10 friends who didn't "get it" went after the kid who knocked their friend down. In many cases, the 10 friends got beat down by a bigger crew who didn't dig these kids they didn't know getting out of line. It went on and on and changed things to the point where the unity everyone was busy preaching about became a bad joke.

Chris Weinblad: Violence existed at shows, etc. But it also existed in the halls of my high school. You're the one who has to make the choice to fight or not.

Jordan Cooper: Luckily for me I almost never saw anything like that at hardcore shows. The slamming could get out of hand and occasionally there was a fight, but I never saw anyone get seriously hurt. I've heard the stories of some of the 1980-1982 NY characters and the violence, but never first hand. The one thing I remember is some suburban skinheads ganging up on some arty looking kid at a Ritz show. They pummelled him because of the way he looked and then ran away. I just thought of those incidents as unavoidable in any scene because there are always going to be some assholes and scumbags and people either too afraid or unorganized to stop them.

Adam Nathanson: The assessment is more than fair. The violence 'reached epic proportions,' due to gangs and a changing of the guard between the early to mid eighties generation and the incipient late '80s/early '90s generation. Caught in the middle, I watched as the old Nazis and anyone else in the line of fire met with beat downs and sometimes death at the hands of the 'new jacks.' So obviously, not all the action took on a bad character. My nose was broken twice, as well as some creative dentistry improvements, all from the CBGBs dance floor, but that all occurred in the pre-1988 surge of random acts. Ironically I felt more endangered at shows in the era when I went unscathed rather than the time period when my parents grew tired of me calling from Port Authority or the Hoboken train station, asking them to bring me to the hospital to have my nose reset when I arrived in Dover.

The later wave of violence took such extreme forms that, though I've lived for fifteen years in Richmond, Virginia, one of the most violent cities in the U.S. statistically, and toured the North America and Europe, I've never seen that level of hand to hand combat again.

Mike BS: God, the violence was pretty bad. I saw this guy who people thought of as straight across the street from CBGB's one day, and I guess he was just in the wrong place at the wrong time because a group of people just beat the shit out of him. I was still in the closet at that point, but I'll never forget him lying bloody in the gutter.

And one time at the Ritz some of the skin/hc girls kinda picked this guy in the audience out – just a regular guy trying to enjoy the show – and kept bugging him and all and when he said something back to them Jimmy G. and I think Charlie hopped off the stage and kicked his ass and tossed him out of the club. There was a lot of shit like that.

The girl that was in that magazine article about hardcore in 1986 was threatened and it was made known to her that if she showed up again she'd get her ass kicked. And there was one skin from out of town who said something wrong to whomever at CB's and was attacked and jumped behind the bar and whatever her name was who booked the shows got pissed at him for doing so and was making cracks about it so he had to go outside where I think a bunch of people just got into him. Probably over nothing.

I was shielded from violence to a certain degree since everyone knew me from doing Bullshit Monthly.

People had to be careful when they first turned into skinheads cos they could be attacked and their Doc Martins stolen. This happened more than once – probably mostly to the younger, scrawnier kids.

Tom O'Hara: Believe it or not I never witnessed a single fight at CBs. I had seen a few and had even been involved in fights at other places for various reasons, but it wasn't often and was never a factor as to whether or not I was a part of the NYHC scene.

It's amazing though when you look at a mosh pit now, at places like Woodstock 99 or whatever. Kids punching one another because they can get away with it. I've heard people say that you never really lived until you had your nose broken in a mosh pit. What the fuck? At CBs we danced and it was aggressive, no doubt, but no one I ever saw went out of their way to hurt anyone else on the dance floor. In fact it was just the opposite. We went out of our way to help people up if they fell. And you did the best you could not to injure anyone else. My nose was broken, at CBs, in the mosh pit, but it was definitely not intentional. I even know who did it. Troy, one of the bouncers, was stage diving and hit me with his foot. He didn't even know he had done it.

Freddy Alva: Violence in the NY scene has always been a dominant factor due to the presence of thuggish elements, that while a minority numerically, became the scourge of matinees at CBGB's. I remember seeing incredibly violent episodes such as kids being attacked with bottles, lead pipes, brass knuckles, chains...you name it. Loosely organized gangs came specifically to prey on people outside bigger shows at Rock Hotel/Irving Plaza, it became more of a criminal scene as kids were beat up for their boots/money/gear or just having for long hair or just for the hell of it. A related factor that sprung up at this time was the development of the so-called "kick-boxing" style of dancing that upped the ante from the slamming/moshing to Ultimate Fighting-like standards. A close friend of mine was one of the originators of this style & while he was not a thug; it's unfortunate that his way of expressing himself was reduced to the lowest common denominator of kicking people in the head and busting out Kung Fu moves on the dance floor.

Chapter 9: ABC NO Rio

The Question was, "Due to many factors, A few people got together and started up hardcore shows at ABC No Rio in 1989. I personally consider the first two years of the place the most crucial. Did you ever go or were you personally involved in any capacity? Any memories of the place? Some people stopped going due to the fact the crowd was getting too "PC" and /or because of the alcohol and drugs that started to infiltrate the club. Was this your experience? Any other memories positive or negative?"

Jim Testa: I was very much a part of the ABC No Rio scene for at least four or five years. Like you, I consider the first two years there to have been the most crucial. Once Mike Bullshit left, it was never quite the same. But in 1990 - 1992, the energy, creativity, and fun there was amazing-- every Saturday was another mind-blowing experience. And so many great bands came thru there in those years - Econochrist, Jawbreaker, MDC, Screeching Weasel, the Queers, Rancid, and on and on, coupled with the "regulars" - Born Against, Go!, Animal Crackers, Citizens Arrest, and the others. The list of ABC No Rio alumni still active today is pretty impressive too: Ted Leo, Chris Leo (The Lapse, the Van Pelt, Vague Angels,) Rye Coalition, Gern Blandsten Records, Retisonic, The Shemps, Artie Shepherd's bands like Errortype:11, Instruction, and now Fires; Radio 4... the list goes on and on.

I really can't remember exactly when the PC Crew took over, but I do remember feeling unwelcome at ABC No Rio at some point. If you weren't a teenage runaway, a squatter, or a crust punk dressed in full '77 regalia, you weren't considered "punk" enough to be there. Happily that situation has changed and the vibe at the ABC No Rio HC shows today is very much as I remember it from the glory days.

Seth Amphetamines: I was absolutely going to shows there and I'm still proud to attend and play gigs there now with the band I'm in. I remember first seeing AntiSchism there in that dank hole of a basement where some squatters actually stayed. The band barely fit on that stage and there was this huge hole in the floor you had to look out for. Also, the bathroom was right by the stage so you could essentially do your business and watch the band from there. I remember another show where this kid who must have been about 5'8 but weighed about 280 came roaring out of the bathroom wearing nothing but his underwear. At first everyone flew backwards because they didn't know what the hell was going on. He then grabs the mic off the stage and the band starts playing...I really wish I remembered this dude's band because they ripped. (The "kid's" name was Rich Oliver and the band's name was The Manacled) The place was packed (not hard to do)

I know the place has their policies and whatnot but it's still a collective and it's still going strong. It's one of the few places in NYC that still exists for the bands. They're also very open about getting out of town bands there too and when they can they take care of them for the trip. Hardly any clubs or venues in NY can say that, unless the bands have a following or a label.

Rob Fish: I would say I probably went to 2 to 3 dozen shows at ABC and played there twice. The first time I played there was because Mike Bullshit wanted my band to play and he seemed like a very good guy. The show itself was a bit strange for ABC but it was still cool. After that I went to shows there off and on for the next 2-3 years. Saw Citizens Arrest, BA, Rorschach, Burn, Moondog, Rancid and others there through the years and I always enjoyed it. As far as the "PC environment" I personally liked it but at the same time I wasn't heavily involved so it didn't affect me much.

Chris Zusi: I went to ABC once or twice (once when my band played there). That scene really took off when I was away from hardcore for a year or so, so I can't comment too much on it. I'll say this – I was scared shitless the first time I went to ABC. People who go to NYC now have no idea what it was like in the late 80's (just like I'm sure I have no idea what it was like in the early 80's), it was just plain dangerous on the lower east side.

Tim McMahon: I only made it out to one show at ABC No Rio and that was for Downcast. My experience there was that the place was a dump. The venue was dirty, falling apart, had drunk punks lying all over the place. Once I made my way down to where the bands played, it was a basement type area, very small, low ceiling, 2x4 high stage. People were sitting on the floor watching the bands, no dancing, obviously no diving, and hardly any singing along. I felt like I was at an art show just watching and staring at the bands. Not the kind of venue I was use to or felt all that comfortable and welcomed at. Considering I only got to see that one show there, I guess it would be kind of unfair for me to judge the entire history of the venue on my one single visit. I'm familiar with what they were trying to do there and I respect that, I just think it shifted in the wrong direction and ended up turning more people away.

Marc Weiner: I attended a few shows there. I saw Supertouch and some others. It was an interesting venue, smaller and more intimate. But for some reason it never grabbed me the way Cbs did. And to be honest, early on the surrounding neighborhood was even scarier than CBs!

Bill Wilson: The whole overly reactionary PC look-how-punk-I-am thing was a super turn off about the ABC crowd. In a way I felt betrayed by both parts of the scene. The PC types who couldn't shut the fuck up and used half assed intellectualism and Noam Chomsky sound bites on one side and the thugs on the other. Once again I got caught in the middle- which is why I started putting out records from outside the scene (i.e. New Bomb Turks, Guided By Voices, God Is My Co-Pilot, & The Goops: a female fronted NYC punk band who toured w/Rancid on the Let's Go tour) and listening to other kinds of stuff as I described above.

I'd never trade those early days for anything. It was a great time to be a kid in the city. From that era, I've found and kept friends that I still hang out with until today and I still love running into people at some of the reunion shows. HC was my fraternity.

David McGilvray: I went to a few and played it 2x in the mid nineties, overall a dump but good people trying to do good things. Thanks Margaret.

George Tabb: I liked the place. But everyone needed to take showers, and I was always afraid the ceiling would fall on my head. But it was a great place and I have many fond memories. One of Donny The Punk. May he rest in peace with that pepperoni.

Jason O'Toole: I went to a few shows at ABC No Rio and even played there twice with another band and I remember wondering how it was possible that the Fire Marshall allowed the place to stay open. With all the idiots smoking in there it was amazing the club didn't burn to the ground. If you looked hard enough you could actually watch the place deteriorate around you. Anyone with a grasp of building codes found it terrifying to be inside ABC No Rio. I built tree forts as a kid that had more structural integrity.

Bill Florio: I went there almost every week for probably the first 3 years. The PC stuff never bothered me, but the overly drunk shows and just the idea of having a lot of shows that would draw no one made it de-pressing for a while. I think currently one can complain that the NY scene is too cliquey for ABC to be the place it was in 1990 but I also think currently the kids who go are just as smart as the ones who started it, they just don't have the drive to do really great shows that we had then. Of course the general state and attitude of a lot of punk bands and fans (Warped Tour/Package Tour Mentalities) keeps ABC from having the same sort of mixed subgenre shows that we did in the beginning.

Roger Lambert: I played there with up front, twice? I've seen a few shows there. I liked it because it was more of what an underground show was about. Except if you had to take a shit. No one has to go through that, worse than cb's. It's a shame more places like that don't exist. Man, things change.

Brendan Rafferty: In mid 1989, Connie Hall at CBGB gave us the heads up that, for insurance reasons, CBGB was going to stop doing matinees. They were going to still do the ones that were booked, but no more booking new shows. We knew November was going to be the end there and some of us started looking for new venues. Mike Bullshit suggested Abc No Rio as an option since we had done a couple of shows there in the Spring. He laid the ground work with the people that ran the building and we started doing shows there on a regular basis and rented a backline from a kid named John. At first, it was me, Mike, and Gavin booking shows there. When Gavin and I both got caught up in the wonderful world of working two jobs to support pregnant girlfriends, we had to step back. Later, Mike took off on another journey. There were a bunch of people booking there. By mid 1990, it was mostly Freddy Alva. Abc No Rio was such a major disappointment. It was a monument to arrogance and ego. Between two jobs, and baby twins born May 1990, I didn't have the free time to promote for ABC. I remember arguing with a bunch of people at a meeting. Outside of Abc No Rio, the only other HC shows in the city during those years were at the bigger venues with the bigger bands. A decision was made at the meeting that flyers for Abc No Rio shows would not be handed out at these shows and that only select kids be given flyers. A bunch of the people who were running Abc No Rio decided to demonize the CBGB hardcore scene that had just ended. They patted themselves on the back so proud of themselves for having created a scene at Abc that was free of the knuckleheads and the elitist cliques. Of course, they wound up creating an even more elitist clique themselves. I begged people to hand out flyers for

upcoming Abc shows at some big Sick of it All show coming up. The response was a resounding "no" with someone actually saying that they didn't want those people to know about Abc. Everyone agreed. I was incensed. I argued, okay... you don't want the knuckleheads down here... but what about the new kids, kids who are just discovering this music and would fit in here, but all they know is the big shows up town. If they don't know about this scene, they'll never find it. Nope. The kids running Abc wanted to be an exclusive club and that's what they got. I felt so bad for out of town bands that would come to NYC and play for 20 people, most of whom got in for free, because so few people in NY knew Abc even existed. HC kids reading a 'zine in California or Germany knew more about shows at Abc than HC kids who lived ten blocks away. Abc had such great potential and they blew it. I don't mean it had potential to be a great club. It had potential to be what the elitists who ran it pretended it was. It could have been a great escape and home for so many kids who needed it... but it chose to be a secret members only elitist club. The late 80's gave us a lot of pretentious elitist assholes in the form of some of the hardcore rock stars that populated the "unity" shows at CBGB. But some of the kids at Abc were far worse. Some of the kids at Abc were not only elitist pricks by their actions, but also hypocrites because they preached so strongly against the former elitist cliques. I'm sorry. There were great shows, great bands, and some truly great people at Abc No Rio. It's sad that all the negative feelings about ABC are so strong that it's the first thing I think of.

Mat Gard: When Abc first started in '89, I didn't go. I heard that it was losers jumping around and acting silly. I heard the kids were elitist and snobbish. I was still pretty much into tough guy hardcore, and was into taking CB's for its good and its bad. But as the bad started outweighing the good, I was looking for a new place to hang out. And while it was kids that were silly and some were snobs, it was a fun place to go. A lot of great bands came out of that atmosphere, not afraid to speak their minds, and play music that wasn't chuga chuga mosh. I was hooked from the mid 90's on, and went to almost every show I could. I guess it was a few years later, as Abc got bigger, a lot of kids I knew were getting into heavier drugs and over-drinking. Abc mirrored this, and seemed to really become a drunk punk hang out. I wasn't into this, and there was a lot going in NJ at the time. So I withdrew from NYC hardcore and started to get involved more with Lifetime, Ressurrection and the NJ hardcore scene that was growing. It was a whole new part of my life.

Chris Kelly: I honestly think (and I don't care who it offends) that Abc No Rio was really the beginning of the end. It was splitting up the scene into yet another category. Yeah, some of the bands were cool, but for the most part the whole "PC" vibe just took all the urgency and importance out of it. Hardcore should be angry, it should offend, it should say things that not everyone agrees with. I saw some of those bands hypocrisies from day one, but it seems like it took everyone else a few years.

Daryl Kahan: Our band, Citizens Arrest was lucky enough to be one of the first hardcore bands ever to play Abc no Rio. We took an active role (along with Dave K., the one who put this book together) in helping to build a scene there which was great in the beginning. Abc No Rio is a meeting space for anarchists, artists, alternative thinkers and lunatic fringe dwellers. That (combined with the wild and crazy music) attracted a surly element

of squatters and street punk kids who drank oceans of beer and took sick amounts of drugs. All of this to a soundtrack of blasting hardcore punk. There was a strange mixture / triumvirate at Abc No Rio. The chaotic drunk punks, regular clean cut hardcore kids and a strictly controlled political collective. If any band slightly disagreed or didn't completely adhere to the organizers guidelines they were banned for life. Of course anti-racist and left-leaning (or laying) but from what I've heard they became like fascists asking for papers at the door, scanning band's lyric sheets for potential political offenses. This is just beyond retarded but they are entitled to do as they may. Citizens Arrest was a hardcore band period. We touched upon political themes in our lyrics but were not a political peace punk band by any means. After a while (and many beers) I lost interest in the scene at Abc when the whole thing became an over-the-top drunken PC nightmare covered in vomit. It was great for a while.

Years later, I went back to good ol' Abc to check out a show which was filled with really young kids wearing brand new punk patches on their intentionally dirtied pants. Most of these kids were passed out drunk in the backyard. They had no interest in seeing the bands or taking part in what was happening. They were there to drink, smoke and look like an authentic elitist pc punks. Whatever the case is they are keeping the place alive which is the most important and surprising part. Death to Fashion!!

Abc did offer us a place for bands to play in NYC during a time when it seemed hopeless. We exchanged new ideas and took part in a scene which was really great and a lot of fun. They definitely did something positive with a small hole in the wall on the Lower East side. I saw some excellent bands there including: Disorder, Disrupt, Chaos UK, Poison Idea etc. I also bought a ton of records / demos / shirts and made some lasting friendships so I am glad to have been a part of the club's early days.

Tommy Rat: I saw a few gigs there, Rejuvenate played its first show there in 91. Too many kids who wanted to pay to see a show with food stamps and actually were allowed in.

Michael Scondotto: As someone who never set foot in Abc No Rio until 2003, I can't say too much about that scene in the late 80's early 90's other than that I was on the side of Cbgb's for a simple reason - the bands @ Cb's were better and more interesting to me. In 1991 in Brooklyn myself and some friends started out own thing @ a place called THE CRAZY COUNTRY CLUB in Bay Ridge. Cb's was gone, Lamour closed for the second time and there were a bunch of new bands like CONFUSION, LAMENT, MER-AUDER, NOBODYS PERFECT, LIFE OF AGONY, JUDGEMENT DAY NYC and PATTERNS with no place to play. The Country Club was great, it was a comedy club that let us book shows on Thurs nights at first and later on the weekends. It lasted 2 years and it was totally free of any Manhattan posturing.

Nick Forte': ABC No Rio was pretty crucial in my hardcore existence. I remember that Rorschach really couldn't find a gig anywhere in NYC. We dropped off demos and nobody called us back. We heard about this new place, so we went to one of the first hardcore shows at ABC No Rio and gave a tape to Mike Bullshit, who was booking the shows. We started to walk away after giving him the tape

and he said, "Can you play next Saturday?" We were like, "Um...yeah". So that was the first Rorschach show in NYC, at ABC NO Rio in December of I think 1989 with Citizen's Arrest. It was an extremely cold day and freezing inside and the steps were covered in ice. I played guitar with gloves on. There was maybe 10 people there. For us, it was a huge thing, it felt like something was happening. Everybody was just so psyched; the other bands, it felt like a real scene starting or something, in that cold pretty much empty basement. It was what we were looking for and not finding anywhere else.

From that, Rorschach played there a lot and really were able to grow and gain a following that had a lot to do with Abc No Rio. We were an "Abc" band, which had something to do with being from this vague wave of hardcore/punk bands that were outside the thuggish NYC/CBGB thing and maybe more like Gilman Street in Berkeley but not quite that either. Abc No Rio was kind of it's own thing and had a core group of like 50 characters that showed up every Saturday and hung out and just had a great time. There were so many truly great freaks that hung out there and everybody had one thing in common; the music. I think I went there every Saturday for over a year straight, then I moved to Boston.

By 1993 a Rorschach show at Abc No Rio was two or three hundred really drunk smelly people moshing and passing out on Rivington Street. The audience we played to there by then smelled so bad it was unreal. The sound wasn't good either and we were more into sounding good by then. The place lost it's charm for me and Rorschach kind of outgrew the place and couldn't figure out how continue on and not be an "Abc band" and we broke up. So the place really helped us out and then in the end, we couldn't take the next step to whatever that would have been outside of that ABC No Rio scene.

Overall, I saw so many great shows there, it's hard to look back on it with any negativity. I played a show there in 2000 with my band at the time, Beautiful Skin, after only being there once or twice since 1993. It was a really great show with lots of really excited kids and a great energy. It was funny going back all those years later and having it be a bit like the old hardcore scene.

Kevin Egan: Well, obviously, 1.6 Band played Abc a bunch of times. We were always treated more than family and everyone was so incredibly nice: Neil, Esnyder, and Amanda. We never felt more welcome anywhere else. We considered it our home base, in a sense. We made a lot of friends there that we still consider friends to this day: the guys from Rorschach and Hello No particularly. We felt a bond with those guys because those guys loved music as much as we did. They could all play really well, which always made the music more exciting.

Abc was definitely too PC but so were we. 1.6 Band, I mean. Well, most of the guys in 1.6 Band. That's what was happening at the time. I look back and I really think we were a bunch of sticks in the mud but I also see that time as a political awakening for me (not that I'm that political, mind you.) Though, again, in the long run, it was all about the music, which it should always be.

Scott Jarzombek: ABC was was like the land of Oz to me; all these great shows that

none of my friends would go to. We use to call the show hotline all the time to find out about shows. My older friends said it was to fucked up of a neighborhood to go to... they kept saying "It's by Delancy Street!" My first Abc show wasn't until 93 or 94, Earth Crisis was playing and we didn't care if we got shot, there was no way in hell we were missing Earth Crisis. I had this insanely stupid idea of what the place was going to be like, and all it was a broken down old store front. We actually walked past it, and the guitar player from Halfman ended up chasing us down the road saying, "you guys don't want to go down that way." I loved it, later I would be in a band with the guitar player of Tapeworm who did sound there. By that time I stuck out like a sore thumb whenever I went, but it was my favorite place in NYC for shows.

Mark Anthony G.: By this time I was pulling back a bit especially because of the infiltration of PC at-titudes and shit like that. I was back and forth to DC and preferred shows down there in '89, "Fall Brawls" and the like. I did go to Abc very few times. Shit, as far as I was concerned they needed more drugs and alcohol to spice that joint up a bit throw in a few crack-whores and one or two dudes on dust and that's a show.

Steve Distraught: I started going to Abc on a weekly basis after I moved to NYC in June of 1990. That was a very exciting time. The bands were great, the people were great. I did a distro there after Neil/Tribal War moved to Portland OR (I can't remember what year, but it was in the late 90's). I will agree that the earlier years were the best. I will also agree that it did get a bit too PC for me and there were way too many emo shows later on, but it still is a vital and much needed venue. I stopped going only because I moved to Rhode Island in 2000. Again, too many years and too many beers to recall anything specific as far as memories go, but there were many great times and great gigs. I met a lot of great people there as well. I am sure if there was a gathering of some of us older punks, we could come up with some great stories.

Brett Beach: I started going to Abc early on in 1989. I'd go anywhere for a show and, to me, it was another place to see bands. The scene that sprouted up that first year was great and I saw a lot of incredible shows there. Unfortunately it didn't take long for things to go sour. It's like Lord Of the Flies; the misfits found their own island and proceeded to ruin it. Certain people's attitudes really irritated me, like they're better than everyone else, more enlightened. Once the politics got overbearing I really got annoyed. I just want to see bands, I'm not interested in your Food Not Bombs literature. No, I won't sign a petition about Mitsubishi, leave me alone! This all seemed to happen after Mike BS left. He was the guiding influence and his leaving left a vacuum that got taken up by too many people with too much of an agenda. One of the last times I went there was on a weeknight to see Drop Dead and the amount of drunk crusties and pot smoke really got to me.

Austin Farrell: I went to several shows at Abc No Rio during these years. One of the best shows ever in NYC was when Poison Idea played there. I remember standing next to the wall and feeling the floor buckle when they played. Between Pig Champion and Jerry jumping up and down along with the crowd, I thought we were all going to end up in the basement. The Oi Polloi show also ranks up there in my book. There were also some great Rorschach and Citizens Arrest shows as well.

To me ABC No Rio started off as the place where the kids who were not into the macho NYHC stuff or the squat or rot stuff could go and be left alone. Over time more of the crust punks started to show up. In 1991, I left Jersey and headed down to Florida. I came back to ABC No Rio as a roadie for Assuck in both '92 and '93. I could clearly see the difference in the place since I had left. It got old stepping over kids who had passed out from huffing glue.

Jon Field: I went to a handful of shows in the first 3 years of ABC No Rio's existence, and played there once with Up Front. I thought it was great. I wasn't necessarily a fan of all the bands who frequented the place, but that was mainly because my last two years living in NY ('91 and '92) my musical tastes were changing at that point for a variety of reasons and I went to a lot less shows. Politically I think ABC No Rio was about 3 or 4 years ahead of me. I gravitated towards a lot of the same ideals in the first few years I lived in Richmond, and I dove headfirst back into hardcore then as well.

My main memories are from the show Up Front played there in 1991. I remember some wasted homeless guy dancing in the pit half naked, he must have been at least 40 or 50 years old. And I remember having to take shifts outside so our drummer's van wouldn't get tagged or stolen. On one of these walks outside some Hispanic guy yelled at us and called our first singer Steve "white boy." Funny to think about now, since that neighborhood has become totally gentrified in the years since then.

I was just glad to see a group of kids take matters into their own hands and bring back small intimate shows in NYC. At this point CBs had almost completely stopped doing hardcore shows., and the only NYHC shows were at The Ritz, The Marquee or Irving Plaza. I do think it could have been an even larger presence in the NY scene, but the scene had already split into factions by then, and I honestly didn't feel all that welcome in ABC No Rio as a suburban SE kid. Case in point, look at the flyer for the Up Front show. It's got a cartoon SE dude, and it rips into every SE stereotype. Personally, it's one of my favorite flyers now, but we didn't have as much of a sense of humor about things like that back then. On one hand we were getting attacked left and right for still being a SE band when everyone else had either broken edge or broken up (or both), On the other hand we got attacked for our musical style heading in a more Verbal Assault direction and not being hardcore enough. We couldn't win.

Wendy Eager: I did go to ABC No Rio but probably not that much. I think in the beginning it was a cool place. Not sure when I first started going, but I remember the shows were in this cramped basement, reminded me of the first Anthrax in Stamford, CT where my old band Antichrist Newsboys played. At the time of ABC I wasn't doing Guillotine, we didn't start up again until the mid 90s. By that time ABC was too politically correct aka "judgmental" for me. We got turned down from playing (my old band Midian and Trenchcoat Army) because of the lyrics. Some of them were considered even sexist, which is funny because I wrote them and I am a woman. As to the drunken, drug aspect, yeah, in the early 90's it was kind of fucked up, but no different than it has been throughout the history of NYHC. I just didn't like the "holier than thou" attitude. And I absolutely do not believe in censorship!!

Frank Cassidy : I enjoyed and went to ABC No Rio quite a bit in the beginning but less frequently through the late-90s. It was a stark contrast to the existing scene, so much so, that I found it odd at first. Much like the entire “punk rock” and “hardcore” idea to me, it seemed odd at first, but I saw the beauty in the organization over time. It is truly a community effort, which is rare in a neighborhood where trucker-hat wearing hipsters and their cool bars are taking over a once-interesting neighborhood.

I have piles of memories about the place. From area residents with necklaces made out of crack vials, to geeks trying hard to be extra geeky, the scene was unique. It was a place to see great bands, but not necessarily hear them. If the place got crowded enough (Rorschach, Born Against, Avail, Los Crudos, Citizen Fish), chances are you might not hear anything much more than the louder guitar player’s amp. As I am in the neighborhood of 6’3”, I definitely preferred the upstairs. You had 2 ways of looking at it, die in the firetrap basement, or risk falling through the upstairs floor. This was a reality as the heaviest of all bands literally, Poison Idea played. The neighbors (as weird as it sounds) made noise complaints. Pig Champion was repeatedly told to turn his amp down. He finally spoke up and said “If I turn down any lower, it’s gonna sound like a banjo.” Rest in peace, Pig Champion.

I was one of the ones who was turned off a bit by the PC police, although they had their place, when thought it out before speaking out. People were used to walking into a club that would close down when the bands were done. ABC is truly a community center, where politics are extremely relevant. As far as the alcohol and drugs go, they were there, but I don’t know how much harm it caused. Although I haven’t set foot in there in over 8 years, I certainly would again.

Djinji Brown: Not many memories of ABC No Rio, except a Collapse show maybe a Nausea Show. You keep asking if things were positive or negative and I am not a judge of anything that happened during that time, just someone who experienced a ‘period’ in music and NYC culture. Experience is always positive and negative in the same breath and at the same time. One thing can be two different things to two different people. The beauty of that period is that we were young, not all of us but many of us were teenagers. So at that point in your life its more about the experience than the consequence, and I think that is a pretty good summation of the thought process for lots of restless youth. It’s always been the youth who have historically had the greatest impact on social change.

Ali Smith: I remember the opening as I lived on Clinton between Delancy and Rivington at the time- 7 people in a two and a half bedroom apartment. I remember it vividly as a crazy firetrap downstairs where the “piss bucket” from the first floor poured down on my head through the floor boards during a show. So I didn’t really like the place much, but I recognize it was probably a cool thing- a community oriented thing.

Marlene Goldman: I went to a few shows at ABC No Rio. I’m sure I saw Nausea there and of course Born Against. The only way I was involved was trying to help promote the shows on Crucial Chaos. It was a great alternative space for a while, especially for bands that didn’t have a big draw at CBs. But I went and lived in Australia for a year (end of 90-91), so by the time I came back so much had changed.

Gavin Van Vlack: I was actually involved with the mural on the front of that club. I was into the graffiti scene (that's a different book). I played the second show there when i was in burn. It was us and quicksand. that club turned quickly into a "lord of the flies" scenario being that it made it self an island unto other clubs in New York and established it own "dogmas". i never went after we played there because I already disliked what the hardcore scene had turn into and was into bands like Cop Shoot Cop, and the Unsane, which didn't have a dress code or instruction manual on how to behave at there shows. The puppy had grown old, was no longer cute, then lost its teeth, grown some basketball sized tumors, and need to be shot, shuffled loose this mortal coil and sent to the memory grave yard.

Andrew Orlando: I did not attend ABC until it started to get more crusty, I missed the first two years steadily and only caught a few shows here and there. I was never personally involved with ABC. I did not care that much about the alcohol or drugs, I did not partake in that. I just went there to see the bands and saw a lot of great shows. My favorite band to come out of the ABC scene was Hell No and I got to put out a record by them.

Howie Abrams: I only went there once and hated what was going on there for the most part. The PC vibe was overwhelming and I just couldn't feel part of it. Then, I realized that a lot of those bands were preaching against what I was about. The spirit of it may have been fine, but to me, that scene was really misguided in a lot of ways. It felt really contradictory to me. Everything is cool, as long as you believe what we do. It was everything I spent years trying to escape, disguised as some open-minded, forward thinking movement, which to me it wasn't at all. You can't stand war? Protest your ass off. You don't like drugs, don't do them. You hate violence, stay home, because it's everywhere. Ultimately, I wasn't going to participate in something I couldn't relate to, being preached to me my by people without the credibility to be taken seriously.

Chris Weinblad: I was never able to attend an ABC show in it's hey day. By that time I was delivering pizza on Saturday afternoons and couldn't get to the shows in time. I guess I missed out. I'm sure the vibe was much different than any of the shows I attended at ABC during the 90s/2000s.

Adam Nathanson: Everything has its time and place. ABC No Rio's was 1989 to 1991. After that, ex-friends bit Born Against in the ass by carrying out the same types of unhealthy misdirected campaigns on us that we insisted upon just a short year before that regarding other bands. Besides, the neighborhood and the history of the space provided an interesting story, but the music element never really put me over the top.

Mike BS: Boy, obviously a question close to heart for me, since I started the shows there and ran just about every aspect of them for the first 6 months. Really, it started because CB's had stopped having hardcore matinees (the most ironic thing about that is that my

band, GO!, was scheduled to play that very next week). It just seemed like the obvious thing to do. I had seen a show (SFA and Bugout Society) there earlier that year, although for the most part there were only art shows there.

The ABC shows were magical. I remember Ernie from In Your Face/Token Entry saying they were like how he remembered A7 – which had closed before I entered the scene, but I guess I understood.

I remember one band had 2 singers, but we only had 1 mic, so they had to share.

I remember using that salt and a shovel to try and get the ice off the steps so that people could get in without killing themselves.

How did we get by for so long with only having that one really beat up bathroom? Did we even have a sink. I mean- ewww.

Esneider, Freddie and I getting there early and each getting a plate of beans and rice across the street for like \$2.50.

Those 2 guys from Columbia who I think Esneider introduced to the club. One did a bunch of video. They were there every week. Didn't say a whole lot.

So many bands would not play ABC. They would not return calls. I really liked Outburst and called a couple of them (at work or home – don't remember) but couldn't get anywhere. I loved Burn – they were one of my favorite bands, but I couldn't get them to play – they only did that one benefit show with Krakdown and Moondog (later Quicksand). That was a huge show – I think like 125 people. Thankfully we had it upstairs – people would've been killed downstairs. Gavin and some others were doing some security that day, since a lot of tougher kids who didn't normally come down were there. Don't think we ever saw them again.

I spoke with Uncle Al – formerly of Murphy's Law - at one point about his newer band, Unholy Alliance playing, but they had a real anti-gay attitude and I called him on it and I ended up not asking them to play. Similarly, I told In Your Face that I wouldn't book them because of their song "The Faggot Stomp" but they told me they gave that up, and it was an early song when they were more immature. GO! played a show with them and Krakdown somewhere on Long Island. I sang "Pay to Cum", since I was one of the few who could actually do it, which was really ironic due to my anti-Bad Brains stance.

I got Citizen's Arrest their first show in 1989, and then booked them at ABC-No-Rio like a gazillion times. In fact, they were the ABC house band. If any bands were late getting there, they would just play, since all 4 of them would be there anyway.

We always encouraged bands to share equipment, because the club was so small and there was no room.

Downstairs (where all the early shows were) was really kinda dangerous. There were all

kinds of things broken and sticking up – a stage was added later on but at the beginning, you really needed to be careful. And the foundation of the building looked like the whole thing could fall down at any second. I had a record distro set up down there, and we carried records from local bands and any touring bands that passed through. And if he band moved too much it would stir up lots of dust and people would be coughing. And in the winter it was so cold the Rorschach guitarists (and others) would wear gloves with the fingers cut off while they were playing. I think maybe we had one of those little heaters? And at the beginning we didn't even have that.

Lots of people helped out – Freddy Alva, Esneider, and gods I wish I could remember everyone's name. And there were lots of regulars – all the Rorschach guys, Justine DeMetrick (with her camera), that Japanese woman who was also a photographer and who's name I don't remember, John Woods (John Jersey), The Manacled people – god, remember them? Rich Trash, Charlie Adamec - later in (ego.) with me, Anthony Emo and GO! people and Jeff from Seizure and shit. Christine from Slug and Lettuce was there from the start. I wish I could remember more. They'll come to me. Anyhow, people worked the distro table, helped sweep up after the shows and put things away, set-up the equipment and speaker and brought it back to wherever it went afterwards; worked the door.

Freddy had this great anecdote where one of the guys from Chain of Strength showed up at a show and wanted to get in free, but Freddy said it was 5 bucks. And the guy said "But I'm so-and-so from Chain!" (like that gave him entry privileges around the world). I think someone paid for him or got him in on their list.

If it was a decent sized show (50-60 people) we would take a small cut of the door and head down to some Chinese vegetarian place in Chinatown and have a great meal – maybe like 10-15 of us. Lots of us were pretty broke.

Jon Reede (spelling) was an amazing artist and did some amazing (and hysterical) flyers for ABC and did a great zine, Inward Monitor. He did this absolutely amazing parody of Henry Rollins' back tattoo ("Seek and Destroy" with the huge sun) with Marker on Charlie Adamec's back and it said "Run and Hide" and sun was making some dorky face. There were lots of really special moments like that.

There was a month (Feb, 1990?) when ABC had some renovation and we had shows at the Lismar Lounge instead. We had to pay more money for use of the space, so bands got paid less, but it was a good location, and definitely easier for people to find. More than 1 set of kids got lost trying to find ABC.

And that infamous night show – Poison Idea playing with SFA and Seizure.

- 1 PI played the night before at The Pyramid and Jerry A. shoved a microphone up his ass and also breathed fire. I told him we only had 1 microphone and please not to do that and no sprinklers or anything so if he breathed fire he'd probably burn the place down. He was very understanding.
- 2 PI just sat in their van and drank before the show started.
- 2 And then the show started, and it was really loud, and the neighbors just had a shit

- fit (which I would've done, too) since we were just so fucking loud. So they kept calling the cops. And the cops came 3 times to shut us down and to this day I have no idea how I was able to convince them not to. But I did.
- 3 The mic kept going out on SFA and Brendan was of course pissed off about that. But that seemed to happen for SFA pretty often – not sure why.

God, the “sound system” was such a joke. We had like one \$30 microphone (maybe we bought a 2nd at some point?) and a speaker we borrowed from somewhere which we hooked it to. None of the instruments were mic'd, which was ok, since they usually drowned out the vocals, anyway.

GO!, Born Against, Rorschach and Citizen's Arrest played all the time. They were always willing and always available. Once again, a lot of bands just wouldn't play there. Even bands I knew for years and tried to book.

The floor upstairs was so unstable I'm surprised no one got killed. Greg and I tried to fix it, which if you can imagine the most bumbling attempt (totally on my part and he went along with it). Thankfully, one of the touring artist groups fixed it. What a relief!

And when there was an art exhibit there'd be all kinda weird art on the walls and people needed to be careful of that. There generally wasn't a whole lot of damage to the art, thankfully. I know at one point when we had shows upstairs and an art installation downstairs there was a little bit of graffiti but I don't think it was too bad.

One thing I did which was a funny concept but I'm sure didn't endear us in the eyes of many of the kids was we had a show with half sXe bands and half drunk bands, like The Wretched Ones. And I think we had one of one type play, then one of the other, 4 bands total. Wasn't our best moment, as I'm sure many people felt alienated from the scene we were building and never went back. Jon Reede did a flyer which was a scream, but once again, really making fun of sXe.

YOU MUST INCLUDE THIS!!!

Vision showed up to play – one of the few “bigger” bands to agree to do so and they got there, looked around, and drove away. Which was bad enough, but they left their guitarist there who was incredibly embarrassed and apologetic.

Tom O'Hara: I didn't go to that many shows at ABC No Rio. I was kind of on my way out of the hardcore scene at this point. CBs never felt like a hassle to get to coming from NJ via the 9th St PATH station. And while the Bowery wasn't exactly the nicest neighborhood in NYC in the late 80s, Rivington scared me even more than the Bowery ever did. I'm sure it was just my own insecurities, because nothing ever happened to me going to or from the club, but I just never had the same safe feeling that if something did that I'd have 100 people watching my back, like I did at CBs. And while CBs wasn't clean by any stretch of the imagination ABC No Rio made it look like the Ritz. It just had the overall vibe of a really serious fire hazard and that we could all die there at any moment. My years of living dangerously had already passed me by then.

Freddy Alva: Well, I think I might be too biased to talk objectively about ABC No Rio, but I'll give it a shot. I took over the booking of bands at ABC after Mike Bullshit, the originator of the hardcore shows, left town sometime in 1990. This doesn't mean that I was in charge, my name & address were listed as the contact info for shows, but there were so many people involved that cheesy as it sounds; things functioned in a fairly organic fashion. Whenever something needed to be done, like working the door, sweeping, making flyers etc...somebody always just stepped in and did it. I agree that the first 2 years were definitely something special. There was a joyous feeling in the air of making it up as we went along. I don't think I've ever seen so many people with a smile on their face at a HC show, quite a difference from the regular, macho-driven, violence-prone shows that we were accustomed to being a part of. Eventually, as with any tight-knit group; infighting and nitpicking started to tear apart the original group of volunteers. My decision to include members from the "Crust" punk scene received a less than favorable reaction in certain quarters and the subsequent displays of drunken behavior by some of these "Crusties" led to cries of "I told you so". I still believe that including people would benefit ABC as a whole. Even though the early days were great and it saddens me that I'll never see that group of people in the same room ever again, the risk of becoming yet another exclusive in-group was not what I, or what I think, most the people involved were about. The first wave of ABC bands represent for me the last era of HC as far as me listening to or being involved with the music. Here's to Born Against, Rorschach, Citizens Arrest, Animal Crackers, The Manacled & Go! Bands & Individuals too many to mention that influenced me more than they'll ever know.

Chapter 10: Major Labels

The Question was, "One of the bigger issues to emerge out the NYC hardcore/punk scene was backlash to major labels offering to release bands records. One famous event was the Born Against vs. Sick Of It All debate on WNYU radio in 1990. Have you heard it? Did you take a side either way or were you indifferent? How did/do you feel about the bands releasing records on the larger labels? Memories or recollections?"

Jim Testa: Mike Bullshit and I recently started corresponding again and he brought this memory up. I was very much part of the ABC No Rio scene that Born Against represented in that debate and I remember it very well. The thing is, I was old enough to remember that bands like Blondie, the Clash, and Elvis Costello were on major labels too, so I never took that issue very seriously. If a band worked hard and reached the point where they had a chance to reach a broader audience (and maybe even earn a living) on a bigger label, more power to them. Quicksand released two amazing albums on Island, which was part of a major corporation; would those albums have been "better" if they'd been released on some little indie and reached a quarter as many listeners?

Seth Amphetamines: Quite frankly there was a time where the term 'sell out' was thrown around a lot, even to bands I really liked and I came to the realization that it just wasn't entirely fair to bands you once supported. Look, it's one thing if a band deliberately

changes their sound and goes with a major or does it to stay signed but when bands really don't change their whole attitude how can you fault them just for getting signed?

Quicksand was a great example for me. Those guys started out with the hardcore kids (I still own their Revelation 7") but they had some-thing the NYHC bands didn't have, and frankly I don't think they ever considered them-selves a NYHC band...not really. So they got picked up, polished up the sound a bit but their music got Better. So yeah they went right to a major but to this day I know how much respect they get for the kind of music they played and how many bands they influenced. It just doesn't make sense to fault a band for going big if they have a chance. I'm glad that there are still bands that do their own thing and opt not to get wrapped up in contracts and legalities associated with being signed, even to an indie. Overall though, to me it has more to do with your band's attitude. Once that changes, be prepared to lose some original fans, even though you may gain 10X more.

Rob Fish: I remember those debates well. Ultimately, the idea of a major verses independent simply comes down to a personal choice. I wouldn't fault anyone who felt they could keep their artistic control with signing on to a Major Label in order to, in the long term, support what they loved. Yet I think that is a rare circumstance and in most cases it won't afford you such freedom. I don't think I know anyone who wants to or ever wanted to be on a Major label but it was a choice that made the most sense for them. There are the pros and cons especially for bands that want to expand their message and realm of influence (i.e. International Noise Conspiracy for example) which all in all I support.

As far as memories of the time. I remember this one conversation, if you would call it that, with Sam from Born Against about door prices and records. He was so proud that his records would never sell for more than \$3 or his shows would never be more than \$5 or that Born Against didn't even ask for guarantees. I guess it never occurred to him that we all didn't have trust funds and when I returned from tour with no money that meant I had no place to live and no food. It is all relative to ones situation. At the same time I absolutely supported and respected Reconstruction Records, Charles Maggio, Kent McClards and others with a similar message but whose lifestyle reflected the true meaning of their message. That isn't to say that Born Against or Sam wasn't extremely intelligent or negate their impact in the scene because I can't imagine that era without the two but it does in some respects symbolize the difficult dynamics of such a discussion.

Chris Zusi: Yes, I've heard the infamous BA vs. SOIA debate on WNYU. It's funny looking back that it was such a big deal. I took 1990 off from hardcore so I missed the backlash against some of the bigger bands. "Selling out" has always been a topic of discussion in the hardcore scene but I never really had a stance one way or the other. I can understand both sides of the argument. As a musician I would never sign with a major label. I did bands for the love of playing hardcore, but it was never a "career" for me. Hardcore for me is 150 people packed in a hall or small club. You go on tour and you play shows and have fun. It's not a job. But, I know people that have been basically playing shows and touring since they were 17 years old. What do they do? If you dropped out of high school or never went to college and have no job history what do you

do at age 30? What about at age 40? Are you going to go into Microsoft for a job and put on your resume that you've been a punk rock musician for the past 15 years? No, you're going to try to keep playing as long as you can and make enough money to get by. Regarding the actual debate, I think it was a draw with a lot of yelling.

Tim McMahon: I definitely recall the entire event like it was yesterday. Thinking back and putting all of that into perspective and comparing it to today's standards, the major label activity back then wasn't all that different from the independents. Yeah bands like Sick Of It All were getting their records in malls and possibly getting a video on MTV's Headbangers Ball, but their shows weren't that much different than a lot of the bands that stuck with the independents. Today, many of the major label Punk/HC bands are playing massive festivals/arena shows to 20,000 people, getting commercials and regular rotation videos on MTV and even top 40 radio. At the time of that whole Sick Of It All / Born Against debate, I was sort of indifferent. Listening to that debate on WNYU, I thought both sides sounded kinda dumb. I definitely leaned more towards the Sick Of It All side, only because I liked SOIA more as a band, but like I said, neither side really impressed me all that much during that debate.

Marc Weiner: I never really had a problem with the labels as long as the music and the message stayed consistent. I think the whole In Effect thing was blown out of proportion, and I really believed the bands just wanted decent distribution of their material.

Vic DiCara: I was already in California at that time. I have no theoretical problem with Major labels but in the long run I do think that the plausibility of major financial success by playing "hardcore" sounding music is something that has really hurt the quality of music being heard in the hardcore scene since the mid nineties.

Bill Wilson: Look, I'm a huge supporter of DIY, I'm equally chuffed of the by the kids for the kids thing. However, I also understand that it requires money to fuel the fire if you're gonna tour or try to make a life for yourself being in a band then there are certain things you have to not dwell on. Not everyone has a rich mommy and daddy to fall back on. The main band that came under fire during this time was SOIA (and Raw Deal/ Killing Time to a lesser extent) for signing to In-Effect/Combat/Relativity.

Sure RED was owned partially by Sony so they were "the man." But the band still worked their ass off to make a name for themselves in an industry that was utterly hostile to them at the time. In the early 90's I started working there (I was even SOIA's product manager for the Just Look Around LP) and gotta tell you... It was a bunch of metalheads and hardcore kids. The boss barely even came downstairs. It was not corporate at all- they just had a bit more money to actually do things for bands and a distribution company that could get records into stores.

Ultimately, what's more punk? SOIA who've NEVER done anything but play music and actually make a living -or- the embittered jackoff who wound up working in some boring middle management job and compromised ALL of their values to "grow up." The people

who are still living with a degree of "young until I die" are truly hardcore. (If that actually matters is up to the Beholder I guess.) I sincerely believe that selling out means compromising your sound or giving in on creative issues of substance in order to make a career jump. Whether that be from one indie to another or from an indie to a major- that's my determining factor.

David McGilvray: I remember thinking big meant Profile or In effect, and maybe they were distributed by majors or mini majors, or through hidden indie legs of the majors, but let people do what they want with their music. You want to make more of a career of this thing, that for some of us turned out to be more temporary than others, so be it. And so be whatever else you are into. I went for the music and to hear something close to how I felt and let it out on the dance floor. SOIA is a great and one of my favorite bands, even if I have sat out on a few records in the past 14 years. Born Against was a great band for some for a time too, and I loved Life's Blood who I believe were a major part of this debate as well and in Tubesteak Gazette go off on the same argument. To me that's an argument about personal choice. SOIA 20 years later is talking NYHC. The Fire still burns.

Joseph Songco: I heard about the debate, but didn't actually hear it. If you got signed to a major, that was a big thing. In Effect, Profile and Combat had the budgets for all the high quality production for both the recording and the packaging, which was good. I definitely think some of the raw energy was lost in translation, only to be replaced by a polished, cleaner sound. That's not a knock by any means, but the hardcore sound was definitely based on more of a raw intensity. I think it helped the relationship between labels like Blackout! & Revelation and the newer bands that weren't really seeking major label attention.

I remember coming back from a show in my beat up VW Rabbit and I was giving Luke & Sammy a ride back to Brooklyn. In my boombox was the rough mix tape of Leeway's Born To Expire (done by Profile Records), which was given to the guys on my block by AJ on the downlow. So they're all super excited to hear a sneak preview because it was a pretty highly anticipated major label release and Luke's holding my radio on his lap. As I'm driving, I see out of the corner of my eye, Luke takes a blank tape from his bag and puts it into the recording deck – he was going to try and sneak a dub using my radio! As the first song began to play I reach over and say "turn up the bass on this" and I flick the audio switch so all he got to record was the songs with us talking over them and the noise of the Brooklyn Queens Expressway!

George Tabb: I remember that Tim Yohannon of Maximumrocknroll was firmly against Major Labels. He was a D.I.Y. sort of guy, and set out to prove you don't need corporations. Yet, when it came down to making a living as a musician, he knew the only way to do so was to sign to a major at the time. It's the way it is, was, and will always probably be. I said "make a living". If you don't HAVE to make a living at the punk rock, then you are in much better shape and can do a lot more and feel a whole lot better

about yourself and the world. Cause the majors, in whatever form they are still around today, still suck.

Jason O'Toole: Small Business is the backbone of America – and although most of them were run into the ground, indie labels exhibited everything that is good about a free society. And I am against any hardcore band signing to a major label. I've never been happy with a major release by a hardcore band.

Bill Florio: Considering the debate ended with certain parties threatening me directly, it was a little tough to remain objective. I think in retrospect, if you look at where everyone in that room ended up with 15 years later, everyone involved has had their success and failures in what their goals were at the time, and I think the only person on a major label payroll is maybe Jon Hiltz. Ha ha. (The guy who got spit on.)

Roger Lambert: I remember everyone (including myself) getting pissed that warzone went to caroline. how we all belived it was a major still kills me. Nobody made shit off a record back then. now you got hatebreed on sound tracks making smorgasborg money from there release on that label....i don't remember the soia, born against thing, but thanks for reminding me of born against ...another great band. Now, I wish li cared more about that sort of thing. I gave it my all and never asked for a thing.... as far as bands go, and labels, get what you can, fugazi style. Keep it underground but don't kill yourself to keep it there. Everyone needs to pay rent.

Brendan Rafferty: I wish I'd heard that debate. In fact, I wish I was there to give the phony fucks in Born Against a piece of my mind. I'll get to that in a minute. First, there's an important question that needs to be asked... what is a sell out? Let me give you my definition, as it applied to hardcore bands of that era. If you changed your music or compromised the integrity of your music or lyrics for the purpose of making yourselves more successful, then you were a sellout. Examples would be making your album sound more metal to reach a broader audience or rewriting lyrics to be more radio friendly. But if you can reach a broader audience and get played on the radio without changing a thing, are you a sell out? I don't think so. Sick of it All was a prime example. Nice guys, but their range was kind of dopey and color by numbers generic, though they were good at it. They signed to In Effect Records. In Effect Records was a subsidiary of Relativity, which was later purchased by Sony. In Effect dissolved and they wound up on Sony by default when Sony inherited them. Did Sick of it All change for Sony? Nope... not a bit. The hardcore band won. The working class kids from Queens got to go on making music without having to change their style, instead of getting civil service jobs... while the wealthy singer of Born Against, living on his inheritance, could preach at them for selling out because they were doing evil things like releasing hardcore records on CDs. That's the meat of my problem right there. I was reading an interview with Sam from Born Against in some zine and I was reading about him complaining about how all these people on the scene, myself included, were sell outs for putting out CDs and not doing enough selfless things for the scene. He went on to brag how other zines were sellouts for taking ads, when his zine was ad free. Of course, he failed to mention that he was sitting on a pile of

money he inherited so he didn't have to work and could afford to put out his zine for no profit. I knew too many people, myself included, who were working their asses off just to make a living, and could barely afford rehearsals. Fuck him. How dare he act all high and mighty? It's easy to spend all your time running a nonprofit zine or label when you're sitting on a pile of money. He reminds me of Cher... I know... odd comparison... bare with me. Do you remember years ago Cher, with her multiple body surgeries and staff of personal trainers and dieticians, had a series of TV commercials endorsing some fitness club like Jack Lalane. The commercial showed her, in soft lighting, working out on a machine and she turns to the cameras, addressing the women at home, and goes on about how since she's a working mom with a busy schedule who still manages to find time to get to the gym, then working mothers across America should follow her example. She goes on to say there's no excuse "if I can do it, you can too." I'm sure real working moms across America, without dieticians and trainers, all cursed her through their TVs. That, to me, is Sam. As to selling out, here's a nugget of wisdom I'll never forget. A booking agent in Europe once said something to me when I was arguing hardcore ethics (i.e. playing for little money) with him. He said, "Hardcore bands need to stop feeling guilty about making money." He said that the clubs are making money. The labels are making money. Promoters are stuffing their pockets and the bands are getting nothing. Too often, if a band makes good money playing a show, they're made to feel like crap by their peers. Why? Making money off your music isn't greedy. It's fair. If 300 people pay five dollars each to see you play, demanding your fair cut of that isn't greedy. However, asking 300 people to pay twenty dollars each to see you is. As to what constitutes a sell out... The Clash put out their first album on a major label. It was (and is) one of the most influential rock albums ever made. Being on a major label helped them reach the world. They didn't sell out when they made that album. However, I personally think they did sell out when they released "Combat Rock" with that horrible disco song. Reaching a wider audience does not make you a sell out. What we do is not secret.

Mat Gard: I remember this going on, and thinking it was all pretty stupid. I liked smaller bands like Rorschach and Born Againsts, and was starting to turn on bands like SOIA, Killing Time and Rest In Pieces. This was more because these bands were starting to get to be unaccessable to the average hardcore kids. They seemed like rock stars. Plus the records they were putting out just didn't seem right. I mean I've come to love the 1st LP by SOIA and Killing Time, but at the time they seemed polished. Plus SOIA was really against anyone telling them what to do, yet there was no lyrics on their record. And don't even get me started on that 2nd Rest In Pieces LP. This was less about scene politics, and more about me following bands that were speaking to me at the time.

Peter Tabbot: I didn't really have a problem with the label a band chose to put their records out on, as long as it didn't affect the venues they played, the ticket prices or their message. In 1992, my band was offered a contract with In Effect Records, a division of Relativity (SOIA's label at the time), and then was offered a contract with Roadrunner when In Effect's A&R guy moved there... We were already obligated to another smaller label at the time, so despite offers made to our label by In Effect and Roadrunner to license our music, we remained with the smaller label...but I would have been happy to get the music out to more people on either of those imprints. I don't believe either label was a major, but clearly, they were much larger independents than the one we were using.

I think it's easy for people to be critical of 'socially conscious' or 'principled' musicians who then opt for larger record label representation, but when you're writing music and DO have something you think is important to say – be it social, political, whatever – why *wouldn't* you want to get that message out to more people? As long as you maintain *complete* autonomy in your decision making, and you're not whoring yourself to some major label that dictates your every move, I've never had a problem with it.

Chris Kelly: I kinda' thought it sucked the way everyone ganged up on SOIA (and others) for signing with IN EFFECT. Anyone who's ever met the guys from SOIA know that they love what they do, and always have.....and whether or not you still like the music they put out, they're still here. Where are the others?

Daryl Kahan: As a musician myself I see nothing wrong with signing to a bigger label if you want more people to hear your music as well as getting support for tours and a decent recording budget. I was a die-hard DIY guy for many years and honestly it really didn't do much for our bands because we had never had money behind us, tour support or equipment. Maybe I am jaded but I'd have to side with Sick of it All nowadays (even though I was a member of Born Against crowd.) The debate was classic and quite funny. Born Against had balls and weren't afraid to defend real hardcore and for that I respect them.

On a similar note, Citizens Arrest was offered the chance to play the "Superbowl of Hardcore" around the same time as the infamous on-air debate. After a vote the other guys in CXA thought it was best to turn it down, which was the biggest mistake of our career. I believe this was also to avoid ridicule from our home team at Abc No Rio. I wished we could have played the Superbowl to expose more people to our band. Maybe we could have at least released another album or toured once. The main thing is maintaining the integrity of your music and message while getting it out to as many people as possible. Otherwise you'll end up to be a bitter struggling musician with a few old shirts and one hell of a 7" ep collection.

Bigger labels looking to cash in were seen as the enemy then and to some degree I believed that. This compromises everything hardcore punk is all about yet look at Sick of It All now, they constantly tour and are still together. Born Against is long gone even though they had a resource of trust fund cash in the band. Ooh that's gotta hurt!

Undeniably, something special was happening within the scene and music at that time. We didn't want our music to become prepackaged vacuous entertainment for the braindead masses but it happened anyway thanks to Rancid and Hot Topic. Years later from a seasoned perspective, I know a band's success depends strongly on the support behind them. DIY is cool if you are a kid doing a zine or putting out an ep or even putting on shows but for a serious musician it can suck and I speak from experience. Put out your own records - it helps get you signed - plain and simple.

Tommy Rat: Yes I've heard it, it was insane. It definitely left a sore spot between both sides at that time. SOIA read their contract, they knew what they were getting into before

they signed it, they're still going strong to this day. They made their choice. Don't forget there's a lot of independent/underground labels that rip off bands too. Maybe SOIA saw the majors as the lesser of the 2 evils. It's a business, you can't run a label in nyc without going legit. What indie labels are there based out of nyc today. I can't think of any right now. I never had a problem with any band signing to a major

Michael Scondotto: My stance was 100% behind Sick of It All, Killing Time and In Effect Records during this debacle. You see, I never liked BORN AGAINST, ever. They were merely "ok" whereas the bands they were pissing on were "the shit" in my eyes. And what band is still around now? What band made a bigger impact? What band was more HARDCORE at the end of the day? SICK OF IT ALL. Don't get me wrong - it was nice to have an alternative HC scene to Cb's, but why couldn't the 2 scenes merely co-exist? Why make flyers bashing SOIA and a record label? Why not talk to the band in person at a show? It is all water under the bridge now, but SOIA won I think.

Nick Forte': I was present at the infamous Born Against vs. Sick of it All debate. That was just silly. I was on the Born Against side of the "major labels are bullshit" but our beef with these guys was so much deeper than the major label thing. In the end, there was the snarky hardcore intelligensia kids vs the meat and potatoes hardcore dudes, and what we just REALLY wanted to say was, "You guys suck and you need to stop making music" to Sick of it all, but we had to be clever and wrap it in some silly agenda that had a lot of holes in it and also they would have killed us if we told them they sucked (they almost killed us anyways). I was dead set against major record labels then and think they're pretty lame now. You end up compromising art. But, I imagine Sick of It All make a living playing music and doing what they love and I would never say that's a bad thing. What's so great about a shit job and being too tired to play in a band? There's nothing noble about being a starving musician or stuck in some dead end job. I know people that have smart major label deals and it can be done, but in general, it's a dangerous path that will lead to dealing with some serious cheesiness at some point and eating some serious shit.

Kevin Egan: I had dropped out of the scene for a while so I only heard about it after it happened. I was opposed to bands signing to bigger labels. That, I guess, was the flag I chose to fly, though there were definitely legitimate concerns about the majors lessening the effect that hardcore had. When the bigger labels put out records, they only viewed it as something to sell, a product. When someone, like say, Charles Maggio or Dave Stein put out a record, you knew he cared about it because chances were, he wasn't going to make a dime on the deal. It was all about the love of the music.

On the flip side, however, Sick of It All is still playing now, twenty years later and I think that's great that a band can have a life like that. It seems that signing a bigger deal helped open that avenue for them, where they were able to make a career out of playing music.

Scott Jarzombek:

The truth is, In Effect, Profile, Caroline all got me into hardcore, if it wasn't for those labels, their distribution, their ability to get them into magazines like Thrasher, I wouldn't have gotten into hardcore. I had older friends, but the truth is they got into hardcore the same way. Discord and Alternative Tentacles were in chains like Records World before In Effect. The first NY hardcore record I ever bought was Age of Quarrel; I bought it the day after I saw a segment 120 minutes did about the movie "The Beat." I saw it on Mtv, and I rode to the local chain record store, the only record store in town and special ordered AOQ.

I would buy these records and read the thank you lists and then special order every band listed, some of them I could get and some I couldn't. Before I started going to shows this was the only way I could get records. Leeway, AF, Wreaking Crew... I got into all these bands because they had the distribution that made it out to the bumble fuck edge of Long Island, so I could listen to them on my boom box in the middle of a farm field with my friends.

Some people may say this killed the hardcore scene, but to me it was a life raft. It spread hardcore out to the masses. I mean who ever thought there would be shows out in Mattituck, two hours from the city in a barn in the middle of a farm field, but there was. We heard those bands and started playing our own music, booked a show that was all of our friend's bands and played/sang along/and danced. I am sure it wasn't much different then what went on at the A7 or pyramid club, the heart was still there.

Here I am, 30 years old and I am still doing a zine and still involved, a lot of people who got into it that way are. I have scene hardcore has gone through this cycle a few times now; the DIY heart of it is never going to die. I just went and saw a bunch of bands in a basement in the middle of Albany this weekend, everything that's truly hardcore was there and I doubt that's ever going to go anywhere

I put the SOIA/BA debate on my site, and I could not believe the friggin downloads. I think it showed the other split that was going on in hardcore... the split that reorganized hardcore between the "tough guys" and "Pseudo Intellectuals," it is a split you even see today. While it didn't spark the debate, it was the fuel that kept it going.

Mark Anthony G.: To each his own. If a band wants to try the major thing, go for it. I won't hold a grudge and I'll follow you if I like you, but don't expect me to stick around when the label makes you play something I don't want to hear or even worse something you don't want to play. As for the SOIA/BA debate, butt ass, trifling nonsense that devolved into an embarrassment about sums it up in my opinion.

Steve Distraught: I would love to hear that debate. I am assuming that I would probably agree with Born Against because they were coming from my side of punk/hardcore. I

have nothing in common with Sick Of It All. That must have been a very interesting listen. I come from a D.I.Y background and I feel that bands lose control over most aspects of their music when on bigger labels so I say fuck the big labels.

Fast Ali: Hmmmmph, where's Born Against now? Where is SOIA now? I don't know what Born Against has done lately, but SOIA is still writing records, playing shows, and touring. They didn't seem to be bogged down with dumb jobs. I have a different perspective now that I am in my 30's. I am independently responsible for my well being and lively hood. and now that my parents are older, they are becoming dependent on me, and do you know what I realize? Money is a fucking great thing to have. If I could have made it all playing music, I'd be psyched. Does that point of view make me a sellout? If it does, boo fuckin hoo. every band has their chance to carve their path in whatever direction suits their goals.

Brett Beach: I heard it a week or so later when you gave me a tape of it! Obviously I was on the anti-big label side of the argument, but I never felt so strongly about it that it kept me awake at night like it seemed to do to Sam and Adam (Born Against). I was more pissed that my favorite band (Killing Time) released an album that sounded too polished to me, and I blamed In Effect for that, so my irritation with majors was confined to my perception that a major label would make the bands soft.

Austin Farrell: I did not hear the radio show, I did hear all about it though. At the time I was very against major labels getting into the hardcore scene. I felt that it was just a form of selling out. As I have gotten older and wiser my thoughts on this have changed. I guess working for a living will do this to a person. As long as an artist has full control over their music, image, tours, ect. I have no problem with large labels. If I could make a living playing music I would.

Jon Field: My love/hate relationship with Sick Of It All probably began on July 9th 1989 at The Anthrax. The normally peaceful Anthrax was plagued by fights that day-- a benefit for a local CT kid named Aaron Straw who had been hit by a car and died walking home from band practice. Up to that point I loved SOIA; the demo, the 7 inch, their live shows were all great. But the violence at that show really turned me off from "tough guy" NYHC bands. Big, superbowl shows from people like Chris Williamson were becoming the norm in NYC, and CBGBs was already vocal about stopping their hardcore matinees if the violence continued. Labels like CombatCore and In Effect were snatching up NYHC bands left and right.

I remember listening to the WNYU debate when it aired. While I didn't agree 100% with the Born Against side, I remember my opinion of SOIA sliding even further downward. Mainly because of a few subtle threats of violence, but also because of their take on the In Effect/major label argument. At that time i was really concerned

that the violence I saw at shows would kill our scene. I still believe that the "making records available in malls so you can reach more people" approach brought a lot of meatheads into the scene and increased the violence exponentially.

Listening to this debate a few weeks ago for the first time in 16 or so years I was struck by how tame the major label complaint seems now. Punk has been all over MTV for the last 12 years. The look and feel of punk and hardcore (fashion, tattoos, hairstyles, stagediving, moshing, etc) has been fashionable for almost as long. Festivals like Hellfest draw tens of thousands of people to see "hardcore" bands. Could this be blamed on bands like Killing Time, Agnostic Front and SOIA signing with pseudo major labels in the late 80s and early 90s? Doubtful. Most kids who like the mainstream form of "hard core" these days (pronounced as 2 words, not one) don't have a clue who current real hardcore bands are, let alone ones from 15+ years ago. I was also surprised by what sounds like Pete running out of the studio to kick some ass at the end. I don't think I made it to the end of the show when it originally aired, or maybe I had just tuned it out so much by then from all the arguing. Either way I don't remember that part from when it originally aired.

Fast forward a few years to 1994. My college roommate bought SOIA's "Scratch The Surface" the week it was released. He was all excited, and I hadn't even heard their first full length at that point--I had stopped listening to them in 1989. But I was blown away by how good "Scratch The Surface" was. Touring Europe a few times with my own band in the 90s brought nothing but praise for SOIA's music and for the people in the band. More recent albums have brought back their sound from the early 7 inch and demo days in the 80s. Today I have nothing but respect for a band that has managed to keep things going for 20 years, mostly on their own terms. Except for those damn censored lyric sheets. ;-)

Wendy Eager: I don't think a band sells out by signing to a major label unless they compromise their music. I am sick to death of kids calling bands sell out, when most of them live at home with Mommy and Daddy and haven't a clue how hard it is to make a living as a musician. You never see musicians calling each other sell out. If you can make a living off your music, more power too you. Also, small labels rip off bands just as much as big labels, sometimes even more so. As for that debate, never heard of it. But Sick Of It All was on a major and no one stopped seeing them.

Kevin Egan: I had dropped out of the scene for a while so I only heard about it after it happened. I was opposed to bands signing to bigger labels. That, I guess, was the flag I chose to fly, though there were definitely legitimate concerns about the majors lessening the effect that hardcore had. When the bigger labels put out records, they only viewed it as something to sell, a product. When someone, like say, Charles Maggio or Dave Stein put out a record, you knew he cared about it because chances were, he wasn't going to make a dime on the deal. It was all about the love of the music.

On the flip side, however, sick of it all is still playing now, twenty years later and i think that's great that a band can have a life like that. It seems that signing a bigger deal helped open that avenue for them, where they were able to make a career out of playing music.

Frank Cassidy : Out of all the tapes of NYU shows out there, that was one I never heard. I guess at the time I was heavily against the major label thing because I saw it as labels taking a music/lifestyle and while being out of touch with this music/lifestyle for the most part, trying to make some cash off of it. I liked Sick Of It All from the beginning, and was surprised by the major label signing. It just didn't make sense. Opinions and protests aside, time has been the great educator. Most bands that signed to the Carolines and In-Effects of the day didn't get the "push" that they expected from those big labels. In the present day, I don't have a huge problem with huge/major labels, because the independents are now in a similar realm from a business standpoint. Those who can do their own thing with integrity will always prevail, whether their label's office is in midtown Manhattan, or the middle of someone's living room. Good art and good business don't always exist in the same place, but when they do, it's outstanding.

Djinji Brown: By 1990 I was on to other life studies. But I will say this proof is in the pudding. Damn near 20 years later Sick of IT All is still doing their thing. It is very hard to be successful and feed families and stay purely underground. Absolution had our first show with Sick Of It All. I loved the Alleyway Crew!!

Marlene Goldman: Well, having hosted the event I do remember the show. It seems so dated now, with everything being available digitally. But at the time it was a huge issue, hardcore on major labels and whether compromising printed lyrics for mainstream distribution was selling out, whether Sick Of It All was cowing to their label for fame and money. Born Against and Sick of It All went at it, with Steve Martin representing the label side. At the time I was more idealistic, so tended to side with the Born Against guys, though I don't think they presented their case as well as they could. But really, Sick of It All's decision didn't undermine the whole scene all that much in retrospect. It was what they felt they needed to do to keep playing and make a living. That night got pretty heated and I could tell nobody was going to budge on their beliefs, so I tried a couple of times to point specific questions at them, but it kept ending up in a shouting match. I don't think anybody swayed anyone else's opinion, but I am glad the issue got some air time.

Gavin van Vlack: i had friends on both sides of the table on that one but honestly it's the artists' prerogative of how he wants his art to be marketed and either way it's marketing. the argument should not have been between bands. sick of it all is the hardest working band i know and they deserve every bit of credit for being true to who they are and where they are from. behind every kid i've ever seen screaming " DON'T SELL OUT!!!" always seems to be a fukin' trust fund. the kohler brothers come from a big working class family and if they get a chance to make a living by living a dreams then allah,budda, jehova, or whoever's fukin' will be done.on the point of born against, they were another much needed curve ball and i love that both adam and sam had big enough balls to stand up on there ideas.

Andrew orlando: I definitely heard it and took the Born Against side. The whole major label thing was so silly. These bands had some serious delusions that they could make a living off or hardcore by selling records on a major. None of the bands that went with Hawker survived.

Howie Abrams: This whole issue is near and not so dear to me. I helped create In-Effect Records and for some reason, a lot of kids thought we were some big bad major label trying to cash in on hardcore. First of all, we weren't a major label, not that it should have mattered. Steve Martin and I were basically guys from the scene, who were sick and tired of watching great bands getting shafted or worse, overlooked. It wasn't about money, it was about exposure. Why shouldn't kids outside of NYC be able to not only see a band like Sick of it All, but also find their records easily? There were kids who actually complained that SOIA albums were available in mall stores. If you lived in a small town somewhere, where do you think you would go to buy records? Their version of Some Records or Bleecker Bobs? It wasn't that sophisticated everywhere. Was there some sort of rule that you had to buy a hardcore band's album through the mail. Fuck that! We, along with the bands, wanted to reach everyone who wanted to be reached - plain and simple. If you didn't like our approach, fine, steer clear of us and our bands.

As for the NYU debate and particularly the idea that records were censored, that's retarded! Listen to SOIA's Blood, Sweat & No Tears and tell me that was a safe thing to sell into record stores. In NY, maybe. One complaint from one parent and we were all done. However, we pulled it off. We exposed hardcore to kids who would have only been exposed to crap otherwise and no one got hurt...except maybe the feelings and egos of some pompous, holier-than-thou kids who were busy looking in other peoples pockets.

Chris Weinblad: The BA/SOIA was probably one of the best comedy routines I've ever listened to. I didn't care much for either side. There are positives and negatives to both sides of that coin.

Jordan Cooper: I'm sort of too involved to take an impartial stance. They're friends of mine. Revelation has put out vinyl for some of our bands' major label releases and stuff like that. I will say though that the majority of the times our bands have gone to major labels, it hasn't gone well for them.

Adam Nathanson: Let's see, the war in Central America, the AIDS crisis, homelessness, increasing racial tensions, gentrification, all raged seemingly without end during that time. So what did Born Against decide to focus on? Whether In Effect Records bands self censored the word "shit" from their lyric sheets! Talk about a lack of perspective! Fortunately I found a great therapist to help me with those kinds of misguided outbursts now.

Mike BS: I was actually at the radio station for that. It didn't seem like the Born Against/Rorschach guys were really making their case. I don't know - I was kind of on their side, but then I always felt it was up to the bands to figure out which label was best

for them. On the other hand, too many bands got on major labels and then put out really, really lousy records, ones that were often released months or a year or more late. But Born Against and Rorschach were bands I was really close to.

Tom O'Hara: Hardcore was never meant to be on major labels. It seemed like every band that signed to a big label either went "thrash," which was just a really lame way of avoiding saying they went metal, or split up after their first major label debut came out. You can't expect that by throwing money at bands who are used to doing things with a DIY approach that all of the sudden they will sound great. Polished clean productions don't capture the raw energy of the music. It needed grit and grime and fuzz.

By 1990 I wasn't really concerned with the big issues anymore, but the debate between SOIA and BA was strange and complicated for me personally. I had been friends with Jon Hiltz (BA's drummer) for the last 5 years. I had been pretty good friends with Lou and Pete from SOIA for about 4 years. Taking a side would have created a major rift one way or another. I think the reasons it was easier for me to try and stay neutral was that I didn't actually ever hear the broadcast, only what people had said about it and that I wasn't going out to shows every week like I had done in 88 and 89. I do remember being really troubled by the whole thing nonetheless.

Freddy Alva: My take on the whole Born Against/SOIA debate and the major label backlash that was associated with it, is two-sided. On one hand you had kids that had grown up in a working-class neighborhood with an outer-borough mentality (SOIA) versus kids that came from a more suburban middle-class background (B.A.). One side saw this type of music as a possible career path that would allow them to make a living doing something they loved; a plausible alternative to the humdrum banality of dead-end jobs. The others viewed playing Hardcore as a protest against the well-fed privilege that they'd been raised to believe in. Both sides could've co-existed somewhat amicably if it wasn't for the incursion of major labels and their A&R guys that rushed in to sign anyone that they could mass-market as a "new" youth culture. Looking back with hindsight, after the spectacle of bands like Sum 41/ Green Day and their ilk selling millions of records and behaving in every which way like the rock stars that Punk was supposed to be against. This particular incident seems like a drop in the bucket compared to the commodification to come; but for a brief moment, this was a principled stand against the dominant culture and a harbinger of the subsequent divisions between the mainstream and underground versions of Punk/Hardcore.

The text from the WNYU debate:

Born Against Vs. Sick Of It All debate on big business in hardcore...

Spermicide: Ok we are going to work it like this...there was a challenge to bring up some issues by the Rorschach/Born Against crew about In Effect and big business in hardcore music. We are going to have you guys now put out the issues of what is bothering you with big business in hardcore...go ahead.

Sam McPheeters: OK we have been accused many times of lying about your band and record label. What I would like to know right now is that your band has been censored by his record label. How you respond to that? How can we be lying about that...that you can't print bad words on your record?

Steve Martin: Let me tell you how the procedure goes for that. Each band has an individual decision in each case to make. It's like you have all these profanities on your record. We screen your record through all these record stores...mom and pop record stores, chain stores, bigger stores, smaller stores. These are the kind of stores which will not take it because these lyrics are printed on the lyric sheet. If you want there is the option, like we did with the Sick of it all record, put the lyrics to one song or a few songs on there. You can omit the profanities if you want. Then once you get the record in there, you can put an address saying "send to this address for the complete lyrics". You can then get over on these stores because they don't realize they are selling the same thing. It would be censorship if we told them, "we won't put out the record as it is written, we won't let you sing these songs". This way every kid who wants can still get those lyrics.

Pete Koller: The reason we put out our record like that is because we want our record to be everywhere. We played on the DRI tour and we played the smallest places in the world and our records were there. But unlike you guys, if you want the record you have to send away for it. It's like people in Biloxi MS, doesn't know anything about you. It's like we are reaching people we could never reach ever.

Lou Koller: Or it's like kids are coming up to us, "it was amazing your record was in a shopping mall". If that is a crime whatever...it's amazing that they can get it there and not have to wait 9 months to get it in the mail warped or scratched.

Steve Martin: Or there is the other issue of this kid, Dave Koenig, who I don't know or never seen at a show...I heard he might be out here, I don't know...It's getting those records into those stores helps a band, we paid those bands royalties every 4 or 6 months...I don't know if any of you guys knows how that works but that helps the band and we say that. And then this kid is telling me in a letter, that I didn't bring with me...like you guys have notes...I mean I said, "Is it better that someone like TDK, Memorex or Scotch get the money?" that's the band's money...

Sam: Oh it has nothing to do with that...

Steve: well he was advocating home taping...

Adam: You say it's the band's choice to put whatever they want on their record...

Steve: Sure is...

Adam: has anybody put "whatever they want" on their record? Their lyrics?

Lou: I can name a few right now...

Steve: god there is no cohesion...do you think I hold these guys down? (laughter)

Adam: Well the Scatterbrain Lp...the name change

Steve: because two new guys came into the band and didn't want to be called Ludichrist.

Sam: That's because the rude and offensive name wouldn't sell in K-mart. It's a copout...

Steve: it like there is five people in Scatterbrain...they made that decision we can't make anybody make that decision.

Adam: we were talking before about hardcore music having a backbone, that doesn't sound like having a backbone to me.

Steve: well, talk to tommy Christ, I'll give you his phone number and you can call him up and discuss it with him...what can I tell you.

Lou: That's the band's individual choice...how are you going to say they shouldn't change the name? They wanted to. They have been at this for so long...

Sam: I don't buy that. I think the label said, "Hey we are going to sell to a million more stores..."

Lou: hey we you there? Do you know Tommy personally?

Sam: Look I know how these things work...

(some brief yelling)

Sam: let not yell at each other...

Steve: Who is corhosion anybody?

Pete: When we signed the contract, Howie said we won't do anything you don't want to do...

Lou: We had complete artistic control over whatever...we put the lyrics in there

Steve: I have a grievance with all these kids that say they know how big business works. How do you know? Do you work there? In my office? Sitting next to me?

Sam: You can go into any mall in the country and pick up a Guns and Roses record and it has all the bad words...

Steve: You know why that is? It's because Geffen is one of the biggest companies in the recording business and they can say, "If you know take this record, we won't give you fill in the blanks...Cher"

Sam: You could have challenged that so easily...

(some more confusion)

Steve: You don't understand besides NY and LA, there is a whole vast country in between there.

Lou: When have I ever been on tour, been to these places...

Steve: They don't care about your straight edge hardcore, your NYHC...it means nothing to them. The mom and pop stores are piled high with Madonna and guns and roses. That's how they make their money. That's how they feed their kids, selling these records.

Sam: you mean you sell to people who just don't care?

Steve: Just don't care? If they don't care they don't buy the records...

Lou: are we marketing to stores or to kids?

Steve: We are giving the kids who wants to buy these records the chance to buy them. We are told that that's wrong.

Sam: Then at the same time it's OK to censor records...that it's OK to put out records without that bad words on them...

Steve: if the band wants it that way...

Lou: didn't we just explain that? The reason we did this is so we can get it into a record chain.

Adam: that wasn't a compromise...

Lou: the music is still there...

Adam: why is the song title abbreviated...why the title "B.S. justice"?

Steve: because there are some idiots in the Midwest who find the word offensive...

Sam: Then why do you patronize those idiots in the Midwest...

Steve: it's not the stores we are patronizing, it's to get the kids in there...cause if we don't the kids are going to just tape it and the band won't survive...the kids won't get the records that they want.

Lou: it is better that the kids don't get the records? It's so the kids hear our music, hear our message...

Sam: the kids would be able to get the records...

Lou: Yeah through the mail?

Charles: if it weren't for home taping, I'm sure the exact number but only like 2,000 Agnostic Front seven inches...your old band...there would only be that many people that would hear it, so you are putting down home taping.

Lou: That is the reason we put all of our songs on the album again...because there was only 4,000 made...

Adam: there is a lot more copies of the Sick Of It All demo than the people who actually bought it.

Lou: That was the demo yeah...

Adam: but you didn't lose money because of home taping

Steve: we are talking about now... let me tell you something, that Agnostic Front 7", if they kept doing it that way...the band would be broken up, everybody would have to get day jobs to survive...

Adam: Well look you have Dischord and they are doing very well...and SST...

Steve: And may I add that they are all distributed through Important Records, all of these...

Adam: We won't have anything to do with Important or Relativity...

Steve: Starting when? When you pull Sam's compilation (Look At All The Children Now Lp) out of the warehouses, when is that going to happen?

Adam: I have nothing to do with Sam's compilation...

Steve: but you already used it...

Adam: There is a difference between being distributed by them and being on the actual label, having to answer to them...

(more verbal chaos...hard to hear)

Lou: You guys are compromising yourself because you can't get on on radio stations...

Adam: That's a perfect example of why we have to nip it in the bud, because already we can't even curse on the air. How far is that going to go? If you weren't asked by any authority to take words of the record...you went and took a whole bunch of lyrics of the

record...Howard Stern can't say things on the air, other people are having problems with censorship...and here you are not even giving it a fight.

Lou: let's go back to my original point. Is it better that we don't put out our record? Not get it into these stores, so all they get to listen to is Madonna or Jon Bon jovi.

Charles: All you need to do is get a copy of MRR and you can get any one of our records.

Lou: And MRR will just slag us to death.

Steve: look MRR is stocked full of IBM computers, I know people who work there. And they are also distributed by Important Records.

Charles: MRR still is their magazine, they can put it out the way they want and still get it out across the country.

Sam: your band has said repeatedly that no one has the right to tell us how to live our life...

Lou: it's our decision...

Sam: Right, we are agreeing with you. Not disagreeing with you. No one has the right to tell you to censor your records. But by saying yes (to censorship), you are hurting the entire medium. The medium is the message...

Lou: well they buy the record..

Adam: they get a compromised record...

Steve: They don't get a compromised record... it's just they don't get curse words printed on the actual jacket...

Adam: that's something like their parents would tell them not to do, don't curse...

Steve: but it's on the record, it's in the grooves...if that is so important that the curses are there...they are still there. The way I look at it is we got over on these store owners...

Sam: the only ones you got over on is your customers...

Steve: well, that's what you say but the customers still have the music they wanted.

(a little more everybody talking over each other)

spermicide: Alright, alright...do you guys have other issues you want to bring up? We have spend like 15 minutes on censorship...it's kinda at a standstill. I don't know if there is anything else you wanted to bring up?

Adam: You say nobody is coerced into doing anything, but with Killing Time when they changed their name to Raw Deal. I've talked to some people involved with law...Dave Stein (as an example) said that there is no reason or law that Raw Deal had to change their name into Killing Time.

Steve: Look if you worked with me and sat next to me at work, you would have the right to say that, but you don't. What happened was...there was a band called Raw Deal, who were signed to a worldwide demo deal to Atco records, which is a part of Atlantic records, which is a part of one of the biggest record corporations in the world WEA. We got a letter stating that we are going to sue you for the rights of this name. It doesn't mean we wouldn't win the suit eventually somewhere down the line. It did mean that the Raw Deal/Killing Time album would not come out for the foreseeable future, like 10 years, they could put a hold on it.

Sam: Doesn't that send you a message that the big man/big business world of music would not be hospitable to underground music as the underground scene?

Lou: first of all, I don't care about the music industry. I work in the music industry, all everybody does is kiss each other's asses. They don't show any fucking...excuse me (laughter) respect for us...

Steve: And now with a label like In-Effect, you find that we have these hardcore bands that are getting the tour that metal bands would normally get...they are getting respect and sales figures and the stores...

Adam: whose respect do you want?

Steve: fans' respect..

Adam: you have had your fan's respect, you have had since...

Steve: more respect...

Lou: Apparently not, because people were coming up with these...it started with Life's Blood, one of the first bands to attack us personally which I didn't like at all. For no reason in my eyes.

Adam: What was it exactly?

Lou: I really can't remember it was long ago...

Adam: I can't respond unless you tell me what it was.

Pete: personal attacks...

Lou: Personally, I don't buy these fanzines that attack us, I read them in the store and throw them back on the shelf...because I'm not going to...

Adam: Great way to support the scene!

(more verbal chaos breaks out)

Lou: let me finish my point...should I support these people that tear at us, like personal attacks in Smashing Through? Personal attacks in other fanzines which names I can't remember. You want me to pay for these fanzines?

Steve: before we were talking about Life's Blood...you talk about supporting the scene? Who were you opening for a year ago? Whose band were you trying to sell your 7" to? My band. Who supported you?

Charles: Was everybody there just see your band (Agnostic front)?

(more verbal chaos about agnostic front and the show in question)

Adam: Maybe it was fun to place with Agnostic Front...but I don't know how much money you guys made, but there was like 1,000 people and the door price was \$12.00. At the end of the night, we got \$80.00...I don't know how much you got...

(it didn't end with the verbal chaos...more who got paid, riders, etc...)

Spermicide: Alright, alright, alright!!! We had a caller who wanted to know (lou yells out "tell him to shut up!" laughter) like how much do you make being on In Effect records, like how much does a hardcore band actually make?

Lou: Well we still have half assed crap jobs, but we are making money off the songs, the writing of the songs. That's something I don't see on any other independent label and it's helps us out to stay on the road to keep the band together..gas in the van...

Sam: In-effect is distributed by a bigger label right? Important? CBS?

Steve: yeah

Sam: How long do you think they are going to provide money to In Effect if people stop buying the records?

Steve: that is a moot point...CBS bought a 15% share of Important, which is not a controlling share of Important a few months ago. The Sick Of It All record is not even an issue here because it came out over year ago.

Sam: A lot of people say...

Steve: A lot of people say a lot of things...

Sam: that the reason the bigger labels are getting into hardcore now is that it's a segment

of the market that they can make money off of. How do you respond to that?

Steve: personally, from the meetings I have been at, I don't even think the people at CBS are even aware of "hardcore". It's just they see Important Records as a profitable company and they can see that it an interest to them.

(somebody interrupts)

Steve: you are not letting finish my point...SST, Dischord, Life's Blood 7"s, Evacuate Compilation Lps...they see this thing growing and they see they want part of it. They bought into it but really know nothing what it's about.

Sam: Doesn't that bother you?

Steve: You don't know what it's about either!

Lou: If you look at the Agnostic Front "Victim In Pain" Lp on Ratcage records...who do you think helped put that out? Important.

Steve: And where we you supporting the scene back then?

Adam: You weren't even in Agnostic Front when they put out the 2nd pressing of that record...I knew people in AF at the time who weren't even aware how many were pressed at the time...and weren't even told when it was repressed on Combat...

Steve: Well, that is not an issue for Combat to address, but an issue for the band's lousy management at the time, which I can tell you...we had Connie Barret pretending to manage us.

Adam: You were in the band?

Steve: At the time of that re-issue came out, yes I was in the band...

???: Every re-issue was censored...

Steve: And the band gave permission...Roger designed the cover. They weren't forced into doing it.

???: they did it themselves

Steve: Roger was sick of the original cover...I was there when he redesigned it...

Spermicide: Ok does anybody else have a point to make?

Adam: I had a point to make...from Pulse magazine, Steve martin wrote a article for it about hardcore.

Steve: yup.

Adam: part of the conclusion is a paragraph which said, "Major label management and booking agency interests and current incarnations of hardcore's forerunners, slipshod reunion's of early 80's hardcore icon are shallow imitations of those defunct outfits may herald an end of an era for some." It seemed to me you are mentioning things that you are involved in and then in the following paragraph..."The fact remains that successive generations have continued to press there own records, screen their own shirts, book their own shows and publish there own 'zines. That and some is why this overview has no ending." Your saying that you have been the people who screening their own shirts, putting out their own fanzines and whatever else is here, putting out their own records...you're not the people who are doing that we are the people who are doing that. And that's why you are saying that this overview has no ending.

Steve: let me tell you something...do you have a job? And if you work ahrd enough at this job, do you want a raise?

Adam: yeah obviously...

Steve: So basically we come from that background (the hardcore scene) and we see an opportunity to make things better for...not only for myself. You think I'm one of these corporate moguls who sits around all day with a cigar in my mouth with my feet up?

Adam: you are not addressing what I said here..

Steve: Ok what is the point? What is your question?

Adam: How do you resolve the fact...

Steve: resolve it?

Adam: How do you come to terms with the fact that the reason that hardcore will continue is because...

Steve: you know if anything, you are sort of an ingrate or whatever, because if anything that is a compliment to you. I see what is going on, I'm not detached from the "scene", you know. I'm seeing that it's good. I'm lauding that. Look if you do that long enough and you want to better it for a bunch of other bands. When I first joined agnostic Front, the people at combat didn't understand and I didn't like that. I got in there and tried to change that. So that the hardcore bands wouldn't get the short end of the stick. To make sure that hardcore bands sold to their full potential no matter what it took. Making sure they got their royalties, to make sure they got the tour support, to get the best tours, make sure they got taken care of, best merchandise...that is what I do almost 24 hours a day.

Sam: to also make sure that the records were parent approved and safe...

Steve: whose parents are you talking about? Why do you keep harping on this? It's the

bands. Ask me if I like the packaging of a record. Do you think I put Agnostic Front “For Liberty and justice.” because I think it’s not OK?

Sam: the point is you can do all this without having to screw people over, without having to charge \$8.00 to \$10.00 for show prices, plus not having to censor your own records. It can be done. It has been done.

Steve: who did it?

Lou: who is charging \$8.00?

Sam: \$8.00 or \$10.00

Steve: you know I heard you were talking about the Dead Kennedys before. The dead kennedys were getting like \$7,000 a show...they used to play the world back in 1983.

Lou: let’s get back to the ticket prices...A promoter sees a band is getting big, so they go “I can charge these kids whatever I want”. Are we getting the money from them? No we are not. Then the kids that come to this town are saying Sick Of It All are scumbags.

Adam: Do you think that every band in hardcore that has toured the country has gone through promoters...

Steve: I’ve been on independently book tours I know what they are like. When I was in the FU’s, they booked their own tours. You get fucked over, play these steak house for like \$100 or play for nothing. You lose money. You put money in a few scumbag show promoters pockets and what do you have to show for it. Then you go back to your day job and the band breaks up.

Lou: I’d wish that I could play on the road, make a little money...do that as a job...

Adam: Let me throw this question out to you. Why do you think that Dischord records or Fugazi or Black Flag.

Steve: Fugazi a band that, you are Adam right? Are you the one who said that Fugazi was a piece of expletive delective trendy band? Did you say that in one of those interviews?

Adam: whether or not I like them...

Steve: well you are singing their praises now and then you stab them in the back...just like us!

Lou: they can do it because they are living off of Dischord. Many years ago, if we would have started our own like “Alleyway Records” and it took off as big as Dischord, fine. And nobody would say it’s the same exact thing. Dischord is big.

Sam: Don't misunderstand...we are not against "bigness", not against making money. What we are against is screwing people over in the process.

Steve: Who are we screwing over?

Charles: And compromising yourself in order to make the money.

Lou: The only thing we are compromising on is not taking the advice from all our friends from "back in the day" who said don't talk to these kids, just kick their asses. That is the only compromise I'm making. Everybody has been telling us this shit.. (sound of papers flying)

Spermicide: Whoa! Whoa!

Adam: Well you have been saying that hardcore is about saying what you want. We are saying what we want.

Lou: But personal attacks? What about that? (to Sam) You are the singer of Born Against?

Sam: yeah.

Lou: What is this about making fun of the jackets that In Effect gave us? They gave us free jackets, so what! Big deal...

Sam: how is that a personal attack? That's an attack on the record company...

Lou: No that's an attack on me...if I remember the exact words were..."Oh they have their big football jackets and stuff" You want to say something about it, do something about it?

(very tense, Spermicide tries to calm everybody)

Sam: there is no reason why in a scene that's trying to be united...

(lou explodes, lots of whoas, trying to bring order)

Sam: the problem is when things like this escalates and then bands like yours then say things...

Lou: No we gave you guys plenty of chances to talk to us...then I say something in front of 2,300 kids and then all of a sudden everybody wants to talk to us.

Steve: I think a lot of this comes out of jealousy because you can't reach as many people as this band can. More people like them.

Charles: You are wrong...

Lou: I think that half of the people who you are spreading your stuff to don't believe it either.

Spermicide: I think it should be explained what happened at the Ritz. I don't think everybody who is listening was there.

Lou: You mean the benefit?

Steve: You mean you guys were not supporting Amnesty? A non profit organization?

Adam: The problem is with shows like that is a lot of the money goes to the promoters.

Charles: I support them I sent them \$10.00 in an envelope. And that is a better way to get it to them.

(crazy argument ensues over the validity of a show like this)

Steve: and wait...don't you pay rent to the clubs that you go to?

Charles: I don't pay the rent there so I don't know exactly..

Steve: you never know "exactly"!

Charles: I'm not sure I can't tell you.

Sam: ABC No Rio gets a percentage of what we give at the door.

Steve: but why...why don't you do it independent...do it in your basement, it's about the same size of that place. Have your friends come there.

Spermicide: Sam (the other sam) I don't know what side of the table you are on but...

Sam (2): I'm not on any...

Steve: but you are because it's implied by you not saying so, by what you said about some of these bands, about In effect and the hypocorcy...

Sam (2): What I said in the liner notes of my Lp (Look At All the children now) that I found that a lot of people have the perception of NY hardcore as being all like the Revelation and In Effect bands. To let people know that there are alternatives to those bands, not saying that those bands are bad.

Steve: Alternative? You said and I quote "generic metal mosh" on In effect...you are just jealous that those bands are influential and they will always be.

Sam (2): Look I like Sick Of It All & Killing Time a lot, OK. But everytime I read a

review of a band that is a copy of SOIA or KT, it always says “NY style”

Steve: that’s a fact.

Sam (2)” but that is not NY style though.

Steve: yes it is, pal.

Sam (2): that’s two good bands...

Steve: you know why it’s called NY Style, because at the moment those two bands happen to be the most influential . NY style used to be Cro-Mags, AF and Murphy’s law. And may I add those are three bands you never have attacked.

Sam (2): Hold on, the Cro-mags and Murphy’s law are nothing alike.

Steve: and neither are Sick of it all and Killing time...

Sam (2): but a lot of bands copy these guys, word for word and riff for riff... that is not your fault, I love your band. I get a lot of letters from people who got my Lp and they say that they are glad that they found this record because it’s not the NY hardcore that I expected...

Steve: all I can say is more power to you. I just don’t go home to my room and mosh “metal style” to Sick of it All and Killing time. I have a huge record collection with all different kinds of music. It’s good that you have the chance to express yourself like that. For some reason, you guys seem to think it’s evil that we have the chance to express ourselves on a larger level.

Sam (2): we are not saying that you are destroying the underground.

Steve: but even in the liner notes, which I read, you said “oh and all these NYHC bands” using that as an generic term, and trying to “sellout arenas”

(more everybody talking over everybody)

Sam (2): Wait a second, on the back of the booklet, there is an essay by Sam from Born Against.

Steve: that’s him?

Sam (2): yeah, I wrote what was inside the front cover...I’m sam evac. I personally don’t go against what In-Effect does, if they want to make money or whatever. And I don’t think all the points...

Steve: Who raised the money for your comp? Venus? Important? You? Why the 500 limited edition white vinyl? Why aren’t the bands getting statements every 6 months?

Sam (2): they do...

Steve: I don't believe that.

Sam (2): I have contracts with every band on my comp...(to charles) you are on my comp?

Charles: I am

Sam (2): Do you get royalties?

Charles: yes I do.

Johnny Stiff: I have to interrupt..the phone is ringing off the hook, everybody wants to ask you about all the violence that is going on...and they figure since you are here they can ask you that question actually now.

(everybody is like let's do that afterwards)

Sam (2): about the violence thing, you were saying that you should have listened to your friends and started kicking some ass...

Steve: and they are not, and as a matter of fact I heard that Pete saved you from getting your ass kicked. (at ABC?)

Pete: I told those guys to go home that day.

Sam (2): I never knew that and I appreciate that...but it should never get to violence and all that.

Steve: no kidding!

Lou: do you think we stand around and wait to start fights?

Sam (2): This is not the age of the Cro-mags and mark dagger beating people up for whatever...

Lou: why did you think we didn't do anything?

Sam (2)" well that is good...

Lou: then how come when we went down to ABC No Rio that weekend, nobody would talk to us. I called to Dave (Koenig), he was less than 50 feet away from us. Dave I have known for years...I called out to him...

Spermicide: Hey Ok this is getting a little on the personal side. Getting a little boarder

than SOIA versus everybody else.

Adam: Ok is it true that at the end of “Injustice System” that there is an anti-gang violence message?

Charles: like stop the violence?

(everyone is like this is off topic)

Adam: Ok in this letter to Dave (Steve martin wrote me a letter as a response to the MRR one), Of course I’m against violence...which I assume everyone is...

Steve: not everyone is, but I am.

Adam: Though everyone for the record will say so but why then are bands like Sick of it all and killing time, there songs are like “it’s my revenge”, “it’s clobbering Time” Gi Joe headstomp...

Lou: hold on a second, can I tell you something? You have no idea...”it’s My revenge”, have you ever read the lyrics? It’s not your fight, you ideas me shit to me, it’s my revenge...it’s about one guy getting back at everything...now clobbering time, it’s just an instrumental. You know it’s from? It’s from a comic book. Ever read the fantastic four? Gi joe headstomp? It was from our old drummer, it was a joke, he had an old GI Joe and beheaded it. You remember when Revealtion was asking for old GI joe dolls? Well he broke his as a joke, like hell I ain’t going to trade it. How is that all about violence? It’s like when we were kids, the band were like Agnostic Front and the Cro-mags were the big up and coming bands. Didn’t they move you, make you want to do something? All I ever said is hardcore has been an outlet for us. To get away from everything, work, school...that’s what our music is about...it’s an outlet, not to promote violence.

Steve: I mean what are these guys doing, are they singing or are they beating some people up in a redneck bar? Judge them by their actions not by what you judge their lyrics to be. They are not like what these idiots misinturpting what they are saying.

Lou: I mean I have said at shows, some of the bigger shows, “I want to see you guys knocking each other down, throwing each other around, but then you are going treat the person you just down like your little brother and pick them up off the floor” That is what I always say...

Steve: like when I was in Agnostic Front, we would be playing down south and there would be a 1,000 angry rednecks fighting with each other, and we’d walk off the stage after 20 minutes, we didn’t get paid...people would be throwing stuff at us...

Spermicide: Ok there is like 4 minutes left and I wanted to know if you guys some summary statements...

Lou: all I wanted to say is, we didn’t come here to make friends with anybody, because I

feel we are getting the wrong end of the stick. About stuff that they don't know nothing about. I want you to leave us alone and stop talking about us.

Pete: I want to say that with me and Lou, this is our job...we put 8 years of our lives into slamdancing, stagediving...I didn't go to college because of my band, it's my life...and people are going to say "you can't charge that much"

Lou: Like Steve said to you...you are not going to work a job without getting a raise right.

Adam: I worked a lot of jobs which I didn't get a raise...

Steve: and you quit didn't you? If that's the case, why did Life's blood open for agnostic front, why not just headline the show to 3 kids every week...

Sam: We are not against a band or personal people. We are in a band, what we are saying is that nobody has the right to take away your right to free speech, including your record label.

Charles: Your statement of our slagging your band personally well it's prerogative of the 1st amendment of free speech and what bothers us

(more verbal chaos)

Charles: What we don't understand is that you seem to be getting extremely annoyed at something we see as our prerogative.

Pete: Like I said, me and Lou have put 8 years of our lives into, you haven't been around. You guys come along and tell me how to run my band.

Steve: it what you said, "You don't make your record company do this or that" you are totally wrong.

Adam: if there are "no rules" how come you can't swear on your record?

Lou: that is something we decided so that it can get to the Midwest and the bible belt

Charles: so you can sell it malls and chain stores...

Steve: And get it to the people who want it.

(right after this, someone says something about the lyrics again...Pete got pissed at the repetition and started yelling. Spermicide tried to calm him down, but he was like stay out of this...he also brought up some artwork depicting SOIA as Motley Crue. He started throwing chairs. Spermicide yelled no blood! And cut the mike...)

Chapter 11: People that I met along the way:

A.J. Novello

I met A.J. sometime in 1986. He answered a flyer I put up at Some Records, asking for bands to give tracks for the second tape compilation I was doing called “Live It Live”. It featured bands from around the country and it was all live material. I had heard of Leeway before but never “heard” them. We met at Some Records before some CBGB’s matinee and just started to talk about nothing. I found him to be very personable and different than some of the other people I had met at that point in time. I think that day I bought the Leeway demo from Duane (I saw it in the tape box for awhile, though never really gave it much notice).

What I always liked about A.J. was how he promoted his band. He was always looking for the “little guy” in the fanzine or music scene to talk to about his band. While other “metal” bands would be reaching for the stars, he knew these were the people you needed to reach. They were the ones who might really get behind the band and become real fans. “Dude, check us out, come to the show this week”. In a time where there was a big backlash to “crossover”, A.J. and Leeway got major respect because they were a part of the NYC hardcore scene as true fans. They were the only “true” metal band to play CBGB’s matinees on a regular basis because of this.

He was also one of those guys in the scene who was always smiling and laughing. I don’t think I ever saw him in a bad mood or have a negative attitude. Never blowing people off like some others.

After the 1st Lp, “Born To Expire” came out finally in 1989...A.J., along with many others, kinda just vanished for awhile. I’d see him from time to time around and after asking what he has been up to, it was always like, “I’ve been in the studio, working on stuff..” For years after that, you might get into a conversation with a friend of his and they’d be like “Yeah, A.J.’s in the studio working on something...” The guy just loved working and experimenting with music and guitars.

Freddie Alva

I pretty sure I met Freddie thru Chaka Malik at CBGB’s one day. It had to be around 1989. He was a cool Peruvian kid, who looked a bit like a young Charles Bronson. We really didn’t begin hanging out until when ABC No Rio started. He was one of the original members of place. We got along really well. If we had one thing in common, we were both total scam artists. Always looking for some way to get records cheap or make money. He was a master. His big claim to fame is when he put out the New Breed tape compilation. This compilation is one that everybody remembers, which bands like Absolution, Outburst, Life’s Blood, Breakdown, etc...it’s a classic, some of the band’s best material was on this. He and Chaka couldn’t keep up with the demand. He sadly got too caught up with orders and pretty sure some didn’t get their New Breed comp. Oops. Well, it was bootlegged a few years later.

When Mike BS left ABC No Rio, Freddie took over the bookings and booked some of the best bands ABC ever had. Soon though, it got too much. The ABC PC scene politics really got to him and he passed it on to Neil, previously of Nausea, then of Jesus Chrust. Freddie moved on to help start up the short lived co-op punk record store, Reconstruction Records. I know he loved working there, he scored a lot of records and got to touch and handle money, which was one of his favorite things to do. During all this, he started Warprayer Records and released the Citizen's Arrest 7".

Freddie and I hung out often. I even was out to his place in Queens a few times and helped him out doing shitwork for his label while there. He was amazed when he woke up one morning and I had assembled like 500 Citizen Arrest 7"s in a couple of hours. Once he tried to show me how to play chess unsuccessfully. We also had a mutual love for the then "new" hong kong film scene, movies like Swordman 2, the Killer and Bullet In The Head were high on our list. It seemed though that A number one on our list was our mutual love for records, punk or other wise. Black Exploitation scores were a favorite.

I don't really know what happened but one day or some series of events, I was just pissed off at him. I'm sure it was something very silly, I honestly can't remember, but it was all on me. He was working on this record/'zine project that I was going to give something to and I told to take my stuff out. But I think the final nail in the coffin that sadly I hammered, was when I was selling records at a NJ convention. He came with John Woods of Hell No and was looking through my record boxes. He came across my copy of Shaft in Africa, which I had marked like \$20.00 on it. Being Freddie, he started lowballing me. I knew John wanted it too, so to piss Freddie off, I looked at John and said, "\$5.00". Of course, he was like OK...and Freddie gave me the evil eye. I think that was the last time I talked to him. Damn, sometimes I did some stupid shit. I heard a couple of years later he was down in Brazil selling used American CD's for \$30.00 a pop. It was so like him.

It has to be said that Freddie Alva was one of the unsung heroes of the NYC hardcore scene. He was friends with just about everybody and helped everybody out. He was truly a "greedy bastard" and I loved knowing the guy.

Gavin Van Vlack

I remember the first day I ever saw Gavin. He was skateboarding shirtless and with one of those floppy fisherman's hats on, going up Broadway around 8th or 9th Street. The guy's was, as he is now, super built and a menacing quality about him. I really didn't meet him until a few months later. I know at first he thought I was some rich kid from New Jersey. Well, he actually told me one night when he took some of the guys from Breakdown and I around to some hole in the wall lower east side pizza joint. I t was one of those bitter cold new york nights and we ended up hanging around Gavin, listening to war stories, all the while Gavin's playing with a lacrosse stick. While eating, he looked at me and said, "You are just one of those fucking rich kids from jersey hanging around". I was aghast but what was I going to say, he might kick my ass. I just blurted out, "Damn, I only make like

\$6.50 an hour!”

That is just the way Gavin was, totally in your face and on all the time. He liked to fuck with new kids all the time, scaring the shit out of them and then they would be his friends. One evening at Some Records, I remember there were these two new kids from Long Island. Gavin was looking at one of them and was like, “Hey Kid! Come over here!” (I can even hear Duane, owner of Some Records, in the background and in a fatherly manner...” Gavin...”.) The small and obviously frightened out of his fucking mind kid came over. He had one of those insulated hunter’s caps on, the kind with the pull down flaps on the side. Gavin was like, “That’s a fucking stupid hat!” This poor kid has no clue that he is just screwing with him big time and is shaking like a leaf. Then Gavin asked what bands he and his friends were into and he replied with whatever bands were cool at the moment. Gavin then lightened up and “That’s cool...you guys are alright. If anybody fucks with you, let me know.” Those two went away feeling pretty good.

Once, Tom O’Hara of Combat Stance Fanzine was tormenting Gavin, saying among other things stuff like, “Vegans & vegetarians don’t get enough protein”. Gavin picked up Tom off the ground, those massive hands grabbing the front of his shirt and said, “Does this body look like it has any protein deficiencies?”. I wish I had a picture of that. Tom was like “Help! He’s killing me with his vegan breath!”...it was all in jest. Brett Beach told me that one day at ABC No Rio, Gavin picked him up, put him over his shoulder and carried him around. When Brett asked, “Can you please put me down?”, Gavin replied, “I’ll put you down when I’m ready.” It was always in your best interest to stay at least 6 feet away from him. I personally never seen him fight, but always ended up seeing the after effects of some dumbass who crossed him or started a fight with one of his friends. He was just kinda of guy you wanted to hang around though.

I have all these mental images of Gavin...like the time the 1st Murphy’s Law LP came out, Duane was playing it at Some Records and Gavin started moshing right there in the store, knocking everybody out of the way...or being outside of CBGB’s cranking Black Flag on his boombox on 10, just waiting for somebody to tell him to lower it...or again at CBGB’s, during the winter time with his shirt off, steam flying off his body after moshing...always showing off and not giving a shit about what anybody thinks...many memories...

Let’s not forget one of the main reasons I have included him here. Gavin Van Vlack was an accomplished musician. The first time I saw him play guitar was when he ran up on stage during a Warzone set in 1986. I was like, “That big guy plays?” Side by side, Absolution, Burn, Die 116...are the bands we all know and I’m sure there have been more since I stopped paying attention. He loved to play music, got up there and kicked ass every time.

The last time I saw Gavin it was a few years ago. He was doing well. He was telling me about going to a biosphere in the Western US and staying there for a while. A total free spirit...I am glad to have known Gavin and cannot imagine what the NYC hardcore scene would have been without him.

George Norton

You probably would never know that this unassuming dude was the ultimate and most well-liked hardcore music scenesters in NY/NJ. George Norton was the kinda of guy you'd see at every show around but wouldn't "notice" him. It wasn't until we saw this fanzine called Not For The Weak, which had an interview with the NYC band, Gorilla Biscuits, that we knew he was a genius. In the interview, they asked the question, "Is the song, "First Failure" about your seven inch?" You just had to love wit like that. I went right up to him and shook his hand.

George Tabb

One person in my early punk days that I was absolutely "starstruck" with was George Tabb. I can't remember exactly how I met him, but he was part of the whole "punk" circle that was the anti-thesis of the NYC hardcore scene. He was a former member of the Florida punk band, Roach Motel and a then current member of one of my favorite bands at the time, The False Prophets. It was amazing how many people in the scene hated them. Of course, George was a little older than me so I latched on.

Spending time with him and the people he introduced me to opened my eyes to a lot of things. I grew up a lot during this time. I was probably the only straight edger in that "scene", they all drank...heavily at times. George was more into the "lighter side" of punk...never too serious. He, like I, was a huge Ramones fan and I think he knew them all personally. (Secretly, I wished to be introduced to them myself.) Once, we were walking down Avenue A and he pointed out that Adam Yauch of the Beastie Boys just passed us. I was like, "He knows the Beastie Boys?" Hanging around him, I met quite a few older NYC legends that sadly I can't remember.

George Tabb was funny, smart and a great guy. He went on to be a memorable MRR columnist and played in a few more punk bands that were less "serious" than the False Prophets. And he always had his black leather jacket with the U.S. pins on the lapels, just like the Ramones did. We just kinda drifted apart. The scene was changing and I was moving along with it. I really regret not staying in touch with him.

Jason/Krakdown

For the life of me I can't place where I exactly met Jason. I knew it was right around the time he was joining the reformed Krakdown as the singer. He was an imposing figure, but once you got to know him, you'd find he was one of the nicest guys in the world.

I have more memories of Jason with him hanging around in NYC than his performances on stage. Don't get me wrong, Krakdown was, is and forever will be one of the greatest hardcore bands I have ever seen. He was in my top 5 singers, vocally and stagewise, but I remember more things that were great about him off stage. Jason was definitely somebody you didn't want to mess with. He had his share of fights, seen a few and never saw him lose. The most memorable (and looking back humorous) was this unexpected

fight with his girlfriend, Victoria. It was at a very crowded show at CBGB's one overcast afternoon. Outside the tons of people were hanging out waiting for the next band to go on and all of a sudden, hell broke loose. About 20 feet down the block, a big crowd made a circle and there is obviously a fight going on. I push my way through and see it's Jason and Victoria going at it, throwing punches and screaming at each other. Good lord! I had never seen anything like this before. Being the loudmouth dumb ass that I was I yelled out something to the effect, "Dude, put a leash on it!" My friend, Wes Harvey, standing next to me was like, "Shut the fuck up! He'll kill you!!" Thoughts were racing through my mind that he was going to kill me and I shirked back in the crowd. As things were though, it was very loud and over all the shouting, nobody really heard so I was safe. Whew! Nobody knew what they were fighting about.

Sometimes, Jason had the worst luck. One day at some Pyramid Club Matinee, a local photographer asked Jason if he pose for some pictures. As he was doing some poses against a brick wall, a pigeon decides to relive itself right on Jason head and shoulders. Being shirtless (as he usually was) it was a bigger mess than it could have been. People rushed over and helped him clean up. We knew he was pissed so everybody kinda quiet until somebody he knew cracked a joke. The mood was light afterwards but was shattered when, I kid you not, a half full steel garbage can comes crashing onto the sidewalk. It landed just a couple of feet where he was just standing. Luckily, it didn't hit anybody, though needless to say everyone was in a rage. The building itself was only three stories, so I think somebody from the crowd somehow got to the roof. By that time it was too late, whoever did it was long gone. I know this was on Avenue A in NYC and anything that could happen can, but nobody would have expecting this one. It was a weird experience to say the least.

He also got tricked easily. There was a bulletin board at Some Records. People used to post all sorts of flyers and trade lists. Adam Nathanson of Life's Blood made up this fake flyer: "Wanted: Black Sabbath Lps, Led Zeppelin Lps, Iron Maiden Lps, etc... I Have: AF "United Blood" 7", CFA 7", Antidote 7" If interested, call 555 Dopey Skin" Now, we all waited for some sucker to come by, read it and see how long it took for them to figure out it was a gag. In walks Jason, "yo what's up?" Everybody is shaking hands and saying hello. A couple of minutes later, Jason walks over to the bulletin board and start reading the flyer out loud. "What the fuck...I have all those records. Hey Duane, give me a pen I have to write this number down." Right then, Adam and a couple of others start laughing hard. Jason goes back and rereads the flyer, turns around and goes, "Who the fuck did this flyer!" Adam really starts laughing and Jason just puts his hands around his throat in a joking manner. He knew he was fooled and started laughing himself. "You guys are really fucked up!" That was a classic Some Records moment that only a few got to see.

Around 1990, Jason just sort of disappeared. It was weird, but it happened to a lot of people in the scene. A couple of years later at a Citizen's Arrest show at ABC No Rio, he just showed up all by himself. He was wearing a long grey trench coat, a little different from the usual flight jacket. During the band's set, he just started going off and having fun, just like I remembered him. The last time I saw Jason, he was walking down the street, with his girlfriend and two dogs. It was one of those weird things where I just saw

him has he past me and I didn't say anything. He didn't see me so I kind of just kept going. Glad to have know him and it's a shame that many outside of the NYC area, didn't get to meet him or see Krakdown.

John Porcell

I can't remember exactly when I met John Porcell, must have been sometime in early 1986. I only heard the band Youth of Today at the time on vinyl. I know then that when I heard the record, Can't Close My Eyes, I wasn't too into it. Since I was always vocal about things like that in the presence of people, I'm sure John and other members of the Youth Crew overheard it. That and the fact I still in my New wave phase of dress didn't sit to well with those guys. I remember when I went to a Bananarama record signing at Tower Records, Porcell and some other Youth Crew guys walked by. Later at Some Records, he was very vocally making fun of me. A couple of months later though he walked into Some with a Sounds Records bag and was like, "Hey Duane, check it out!" and proceeded to pull out a copy of the Cult's first Lp for a mainstream label. I was think, "Damn, making fun of me for liking New wave and then he's buying that crap!?!?"

That was all dumb shit. In time, we started to actually talk to each other and have pretty good conversations. Out of everybody in that whole "crew", Porcell was the most down to earth person. Very easy going. I don't think he was comfortable being lumped into the whole Youth crew thing (some people embraced it.). In some of our conversations and from what others told me, he kinda questioned the actions of some of the others involved.

After this girl was telling us, about how this one night John, her and a bunch of others were crashing at this place after a show on the road. Somehow, it ended up they were in the same bed. "He didn't even try to touch me, very respectful of my space." Gavin commented, "That guy has his honor." That was an example of how John was. He didn't use his celebrity in screwed up ways. He was actually living up to the ideals he was throwing out there in Youth Of Today.

During 1988, there was a period of time that practically every Saturday at Some Records, Porcell, on his lunch break, would come by and he, Duane and I would just talk for a while. There was always talk of bands, recent records, things in the news, etc... One time though, out of the blue I just asked how the band was doing since things seemed pretty quiet on that front. "Dude, you didn't hear? We broke up!" At the time, Ray was, rumor had it, working on a solo record. Much of material on the We Are Not In This Alone Lp was written during this period and apparently was originally going to be used on this "project". It was during these "talks" I learned a lot of about John. Any negative feelings I might have had towards him were gone at that point.

John was/is great guitar player and one of the most energetic people you'd ever see on stage. I was actually very happy that he was able to have Project X play live. After all that time, Cappo was getting the spotlight during the Youth Of Today era, here Porcell got to be the frontman. I saw them twice and that was a lot of fun. As you all know, John also co-wrote the NYC hardcore fanzine Schism and ran the label of the same name...the

latter poorly by some people's accounts.

I last saw and talked to John sometime in 1989. Ray at this point was in India and the shit talking about his Krishna awakening was at an all time high. I couldn't believe it. John was walking down the street over on Broadway with Sammy/YOT. I was with some ABC No Rio people and went over to say hello. Being the prick that I normally was, I immediately started to ask him about how he felt about Ray picking up and going like that. He was just like, "I dunno." The whole scene was disintegrating at the time, between bands breaking up, people finding religion, big labels controlling bands, violence...so I was just pissed off. I didn't know at the time he was going through personal issues himself and should been nicer.

He ended up soon after becoming Krishna. Honestly, he was the last person I thought would. I'm not sure if he has stayed with it. He has a wife and daughter and has been pretty active in recent years writing retrospective articles on his past. I have a whole new respect for the guy...

Mat Gard

I met Mat Gard much later in my punk rock days than one might think. The first time I remember seeing him was at an early ABC No Rio show in 1989 when he was singing for my friend's band World Discrimination. He was one of many of a long line of singers they went through. My most vivid memory that day was that he had this leather jacket with a fucking incredible painting of the comic character Judge Dredd on it. For some reason, I heard he was a "tough guy" from the New Brunswick, NJ area. I know I was at a show at St. Peter's (a church in New Brunswick) and he stormed by looking like he was going to kick someone's ass. Maybe that's why early on I had that impression of him. Another time, soon after, he was working a comic book show and we briefly talked about Micronauts and the comic book. I still didn't have a good feeling about the guy.

One day in NYC, I was eating at everybody's favorite taco establishment at the time, Taco Loco on 2nd Ave between 7th and St. Mark's Place. Mat came in and seeing there were no seats, asked to sit with me, since he sort of knew who I was from ABC No Rio. We talked for awhile and found we had many things in common, mostly comic books and the fact we were both from NJ. In coming weeks, we became good friends and soon after he was a part of our circle at ABC No Rio.

The best things I remember between Mat and I during this time period was not so much the music scene we were involved with, but all the other things we were into. We talked about Star Trek like it was going out of style, especially since I was just getting into it and needed to be filled in. Comics were always a major topic. We were real geeks when it came to this stuff. Oh and let's not get started on the record collecting. Mat was actually responsible for my selling off my record collection by giving me Yes LA for my wedding gift. (read the record collecting section for that story.)

Mat Gard, as you might already know, wrote this great one-sheet fanzine called Radio Riot. He also had a radio show of the same name, but in the pre-internet days, was only

available in the New Brunswick area. I never heard it but from what I understand it was a good show and he had a real ear for the music. He was a big lover of local tri-state area Oi!, and played a lot of it. Anyway, getting back to the fanzine. Radio Riot was one of the best single sheeters out there. It was full of things going on in Mat's life, record and 'zine reviews and other interesting items. For a while, Mat started writing these little bits about me, like Dave K. did this or Dave K. says. I thought it was funny at first but after 12 issues, I was like, "Mat can you stop making fun of me in your 'zine?" A little overkill I thought, though harmless. Radio Riot was the perfect vehicle for him. It was short and to the point and fit into his busy lifestyle well. A lot of people were sad to see it going after the three years he worked on it.

He was a very active person in the NYC/NJ hardcore punk scene, most notably helping start up Reconstruction Records in NYC and later on Sound On Sound Records in New Brunswick. Mat also started a record label called HLH that put out the Collapse 7" in 1993. It was the only release on it.

Mat Gard moved nearby where I lived and got married in the late 1990's. I remember the wedding day vividly not because of anything that happened during the ceremony. In the morning, I was helping Mat out with last minute things. We had to drive like 20 miles to some "green grocer" to pick up the cake and some other odds and ends. Across the way was this comic book store that neither of us knew existed. Now we need to get back because the wedding is supposed to start in like a half an hour. But in true Mat Gard fashion, we just had to look. The funny thing was the damn store was closed. His wedding was very interesting, not traditional. I think the pastor was a lady. It was a very nice outdoor affair that I'm glad I got to help out with.

After he got married though, things kinda changed between us. Not sure what happened, we hung out a bit but then he became distant and we just never talked much. I felt hurt by that since we were good friends and there was just no explanation of it. I know things just happen but at the time I was pissed. Regardless, I just remember Mat for being a great human being and a fun guy to be around. (postscript...a while after writing this mat actually e-mailed me and explained he was going through a lot and blew off everybody. It does explain a lot of his inaction during that time period.)

Noah Uman

I have to say I wish everybody in the world could have known Noah Uman. You would have never been able to pick him out of a crowd, but he was one of the biggest NYC/NJ punk and hardcore fans I have ever known. I met him one day in Sounds Records in 1988. I was there looking for my usual fix of tunes and this kid with a hooded sweat shirt, pulled up over his head, comes up to me. He knew I hung out with the guys in Life's Blood and just started asking all these questions about the band and other music. I always liked inquisitive people, so I started up a conversation with him. He said he was from NJ and was trying to find out more about the scene. As the weeks went on I introduced him to everybody. I had a good feeling about the guy and his sincerity.

Noah had this likable quality about him and just cracked everybody up. He at first was hanging out with these guys from NJ, but they didn't last long. Once we were walking down the street with one of these dudes and Noah passed him a walkman with a tape I just made for him. The guy listens a minute and in dismay was like, "This is punk rock!" Obviously, he was just into the NYC hardcore stuff. Noah asked what it was and I told him an old NYC band called Reagan Youth. He was so jazzed on it and some of other material on the tape. I knew then he'd be around a while. After a while, he pretty much just hung around my group of friends and was always looking for "new" tunes to check out.

He wasn't much of a record collector but once at a Middlesex College show, he found an original Urban Waste 7" for like \$6.00. We were so pissed, only because none of our circle of record collecting scum had one. He would never give it up. "I love this record!" he would always said later on.

Sadly...once he discovered girls, Noah was sort of done with the hardcore/punk scene. Not that he didn't like the music anymore but kinda just vanished a while. He had this thing of popping up every so often at a show or would call to see if we were going to a show. One memorable night was when Brett Beach, Chris Strickland and I took Noah to the Anthrax in CT to see some bands (I forget what bands). The whole ride up he was making jokes and imitating "youth crew" types.

Back to the "girls" thing, if there was somebody more pervy than me, it was Noah. He was always talking about what kinds of girls he liked, how girls should wear hip huggers (this was back in the early 1990's when everybody was wear gigantic pants) & how most girls are too skinny. He liked what we called the "Vampirella" look, big boobs and flared out hips. He was always hooking up with latinass who had some meat on them. One time at a CBGB's show, we were sitting on the pool table and he goes, "See that chick over there? I really wonder what her pussy tastes like?" Now if anybody else I knew said that, I'd probably be aghast, but I was dealing with a fucked up mind that belonged to Noah Uman.

One of the last shows I had the please of hanging out with was Los Crudos in Paramus, NJ circa 1995. It was their first time in New Jersey and like 300 kids crowded into this rec center that Charles Maggio rented out. Now this was the tail end of the sad era in punk and hardcore music where people were still "sitting on the floor" or just standing there during bands sets, no matter if the bands were "emo" or balls out "hardcore". Noah was standing next to me, looking around at the non responsive crowd and about three 3 songs in, just started flailing his arms and moshing like crazy. People started running, falling down, getting hit in the face, etc... It was hilarious! I over heard some of the people there going, "Who is that guy? He is so violent!" then a couple of the other guys there, who were obviously tired of just standing there but didn't want to be the first dancing, then started going off. What a scene that was.

Tommy Carroll

I met Tommy Carroll in November 1985 at Some Records. I was in the city to see the

Jesus & Mary Chain on their first US tour. Tommy was talking to Duane and I started following along the conversation. He seems to really like thrash, going on and on about this band from Utah called UPS (Useless Piles Of Shit). Tommy was also telling me that he had this new band called Straight Ahead and to check them out sometime. I'll never forget that when I was leaving Some, he told me to have a good time at "whatever that band was that you are going to see." He was one of the first NYC types to be nice to me, not judge me on how I looked or my ignorance of the current hardcore scene.

The months following, I saw Tommy around, always saying hello to each other. He was going with this girl, Alexis, who had a "bad" reputation in the NYC. (I never knew her so I can't comment.) He was always recognizable in a blue sweatshirt that he never seemed without. The next time I really talked to him was the day that the now infamous Donahue show was being recorded. "Yeah, we are all going up and going to find out what they (the show) wants." If you seen the broadcast, he was very shy to the camera. That's how he was more often than not. It was around this time, he went out on a short east coast tour, drumming for Youth of Today. In my interview with Ray Cappelletto at the end of 1986, he said that the reason Tommy was "kicked out/left the band" was that he didn't seem happy playing with them. "He was kind of a downer." I guess that is why soon after Straight Ahead started playing "Knockdown", a play on the YOT song "Break Down the Walls". I know after that tour, Ray and Tommy didn't get along at all.

One thing Tommy was known for was his fighting skills. I only saw him take somebody "out" once and it was over for that dude fast. He had this thing of never fighting anybody his own size. Let me rephrase that...his own size or "smaller". It was always some big dumbass who would pick a fight with him. Later, after probably resetting the bridge of their nose, they were wondering what the fuck just happened. I can see how he ended up doing a bit of pro-am boxing. There was great story going around that at some Anthrax show, that Tommy and Arman from Rest In Pieces were having a contest to see who could put a bigger dent into a garbage can. Years later, it was noted that it never happened...but damn, it was a funny "story".

Another funny story was when this local skinhead was "showing off" his tattoos and asked Tommy what he thought. Apparently, he had this tattoo of the Harley Davidson logo on his arm. Tommy asked, "So I guess you ride a Harley?" "Nah." "I guess you'll be getting a Harley sometime?" "Nah, I don't ride a bike." Tommy's answer to that was, "You know you might want to put a little more thought into your tattoos." This one was true.

Straight Ahead had a weird little history. It seemed like every time you turned around, they broke up or were getting back together. It was amazing that they kept it together enough to do the recordings they did. Some of it stemmed from that Tommy started smoking pot and was getting into Reggae more than hardcore. Well, as you know, SA sort of had a straight edge message. He was ostracized for a bit because of that. While I didn't agree with him doing that, I didn't criticize him for it. In 1988, Tommy started a band called Irate. It was reggae/bad brains influenced hardcore with more sung than screamed vocals. I saw them play once, they were ok but definitely not Straight Ahead. It didn't last very long. After an impromptu Straight Ahead reunion at the For Pete's Sake benefit,

Tommy pretty much disappeared.

I last saw him at ABC No Rio a couple of years later. Now it depends on who you talk to on how that went. Brett Beach recently wrote that I said loudly, "Hey man! Did you see Tommy Carroll? He looks like shit!" within earshot after seeing him. Here is the weird thing. I don't remember much at all about that day at ABC No Rio. I was very sick, had the flu or something and was determined to get to this show. I can't even remember what show it was. I can remember talking to Tommy, sitting down, shivering from the chills. Charley Adamac told me later that it was so funny. "This is the situation. Tommy Carroll comes up to you all happy that he is seeing a friendly face. And here you are coughing, weakly holding out you hand to him. 'He---y T-omm (cough)y'." It was after this that I swore that my health was a bit more important than shows. If I was ever even had slightest illness, I stayed home. Apologizes to Tommy Carroll all these years later.

I can't stress enough what an impact Tommy Carroll made on me. Here was a guy a couple of years younger than me and already lived, in my eyes, a full life. Never had a bad thing to say about the guy and hope he is doing well today.

Chapter 12: Lists

ny/nj demo list

ABOMBANATION 1988 demo

Disinherited • Something Must Be Wrong • Garden Of Stone • Out On The Street • Not Kosher • Red Storm Rising • Belong, Be Strong • Waste Away • Enforced Democracy • The Blind Leading The Blind

ABSOLUTION 1987 demo

Intro • As We Are • Take Control • Fall Of A Nation • Not This Time • I Am • Blessed With Awareness • Risk • Dead And Gone • In The Meantime • More Things Change • Never Ending Game • Armed With Anger

ALTERCATION 1987 demo

Unite Us • Brain Dead • Friends Like These • Vigilante Song • Altercation • Only The Strong Survive • America

BAD TRIP "In Our Minds" Demo

Trip To Nowhere • Faces Go By • Take The First Step • No Easy Answers • Bad Trip • Joe Cool • In Our Minds

BIOHAZARD 1988 demo

Intro/Skinny Song • Master Race • Victory Or Death • Howard Beach • Money For The

Unemployed • Lying Coke Bitch • America • Panic Attack • Survival Of The Fittest • Howard Beach Reprise • Outro/Skinny Song

BREAKDOWN

Demo '87

Sick People • Safe In A Crowd • You Gotta Fight • Kickback • Labeled • Life Of Bullshit • Vengeance • Your Problems • Pipe Dream

“Runnin’ Scared” Demo

Dissed And Dismissed • All I Ask • What It Is • Breakdown • Down For The Count

CITIZENS ARREST

Demo

Serve and Protect • Untitled • Fortress • Instrumental • Grand Mal • I Won’t Allow • Pressure’s On • Woodstock • Death Threat

COLLAPSE

Don Fury Demo

Collapse • Failure

DEATH BEFORE DISHONOR

Don Fury '86

Climbin’ Aboard • Breakout • Am I Wrong? • ? • True Colors Don’t Run • You Will See • ? • What’s Real • Breakout

FIT OF ANGER

Demo 1988

Intro • An Idea • Searching • The Oppressed • Revealing The Truth • By My Side • Inner Rage • Bring Them Home

Demo 1990

Grave To Burn • Fit Of Anger • Not Home Yet • Take What Is Mine • Bring Them Home

Krakdown

Demo '87

Intro/Nazi Threat • Freedom • Friendship • We Need Change • Blinded • Trust • Idle Hands • Ignorance • Sick Society

'87 Pipeline Session

Intro/Nazi Threat • Freedom • We Need Change • Blinded • Devastation Song • Idle Hands • Ignorance (Cut off)

krakdown demo 1988 (2nd demo)

freedom
sick society
we stand
problems
friendship
we need change
blinded
trust
idle hands
krakdown

LEEWAY

“Enforcer” Demo

Enforcer • Marathon • Self Defense • On The Outside • Tools For War (Live) •
Unexpected (Live)

Life's Blood 1988 demo

maximum security
youth enrage
guilty as charged
catch our breath
stick to it

MAXIMUM PENALTY

Demo ‘89

Acceptance • Hate • Time Flies Fast • Brutality • Be Yourself • Nowhere To Turn To •
Living In Darkness • All Your Boyz

NY HOODS

“Neutral” Demo

Mirrors Of Reality • Dept. Of Corruption • Poor Girl • Race For Your Life • Relative
Power

“Built As One” Demo

Slapped In The Face • Taking A Fall • Relative Power • Anger Builds • True To Life •
Mirrors Of Reality • Blind Faith • No Regrets

OCCUPIED TERRITORY

Demo

Intro/Number 1 • We Ain't Complaining • Peace One Day • Things That Are Real •
Angry Garage • Nothing But Lies • Babylon

OUR GANG

“Uprising” Demo

Out Of Hand • In Anger • My Tomorrow • Get With It • A Part Of Me • Not Against You
• Time To Fight • Something To Say • Without A Home

outburst 1988 demo

intro

learn to care

think for yourself

mission impossible

mad at the world

true

bonus

raw deal 1988 demo

wall of hate

telltale

new release

only the strong

my reason

no more mr. nice guy

the lines are drawn

raw deal 2nd demo (?)

fear in the streets

brightside

cheap thrills

backtrack

wall of hate

the lines are drawn

outgroup

RELEASE

Demo '88

Hand In Hand • Different Shades • Abusing • Won't Back Down • Drug Free Youth •
Greed • Set You Straight • Release • Reach Your Dreams

sfa thanks a lot demo 1987

gyroscope
home entertainment system
regret
spite
dead edge
lay down and die

sheer terror "No Grounds for pity" 1987

owe you nothing
burning time
into my life
not giving up
only 13
obsolescence
howard unruh
rome song

SICK OF IT ALL

Demo

GI Joe Headstomp • Just Lies • Pushed Too Far • Bullshit Justice • Stick Together • Give Respect • Friends Like You • No Labels, No Lies • My Revenge

SIDE BY SIDE

"Violence To Fade" Demo

Side By Side • Violence To Fade • You're Only Young Once • My Life To Live • Dead Serious • So Fucking Blind

STILLBORN

"Dying For Progress" Demo

Unspoken Majority • How Many More? • Reflecting Jealousy's • Personal Trauma • Directed Hate (P.B.A.) • Nobody's Loss • Charity Starts At Home • Forced To Fight • Not What They Expect • Dying For Progress

"Answers Left Unquestioned" Demo

Unspoken Majority • Incomplete • Reflecting Jealousy's • Those Who Shape • Charity Starts At Home • Open Your Eyes • Nobody's Loss • Second Best • Forced To Fight • Far From The Middle • Not What They Expect • The Cause • Personal Trauma • Just Like You • How Many More? • Offered A Bribe • Crack In The Mold • Directed Hate (P.B.A.) • The New Third World • Dying For Progress

“There For The Taking”

Flip Of A Coin • Once Too Often • Need To Release! • Safe Inside • Overcome • The Reason Why • Intro

trip six demo 1987

intro

pac man

blind ignorance

sands of time

back with a vengeance

barriers

rejected youth

trip of infinity

before

right to life

one voice

TURNING POINT

Demo

To Lose • Face Up • Never Again • Behind My Back • Turning Point • Curtain Falls • Empty Promises • Growing Stronger

UNDERDOG

Demo w/ Carl

Stop, Look & Listen • Back To Back • Enough Is Enough • Reach Out • Not Like You • Fast Forward

VISION

Demo '88

Vision (No vox) • Again and Again • ? • Undiscovered

NY/NJ vinyl

A.P.P.L.E. “A Sensitive Fascist is Very Rare” 7"

Label: Vinyl Communications

Year Released: 1987

Pressing Info: first pressing on black, 2nd on red vinyl

Notes:

Side A: The Observer / They Never Said it Would Be Like This

Side B: Shanty Town Blues / Where Have All the Flowers Gone

A.P.P.L.E. “Disintegrate the Church and State” 7"

Label: Broken Rekids

Year Released: 1991

Pressing info:

Notes:

Side A: peace is possible / disintegrate the church and state

Side B: why work? / rape your mother

v/a "Murders Among Us" compilation 7"

Label: Combined Effort / Vermiform

Year Released: 1990

Pressing info:

Notes:

Side A: Life's Blood - human power / Absolution - dead and gone

Side B: Nausea - electrodes / Born Against - the good father

Absolution s/t 7"

Label: Combined Effort Records

Year Released: 1989

Pressing info: 1st pressing black vinyl, 2nd pressing on red vinyl

Side A: a drop of patience / revealing the prey

Side B: in the meantime / armed with anger

Adrenalin OD "humungousfungusamongus" LP

Label: Buy Our Records

Year Released: 1986

Pressing Info:

Notes:

Side A: a.o.d. vs son of godzilla / office building / yuppie / answer / pope on a rope / fishin' musician / pizza-n-beer / bugs / youth blimp

Side B: commercial cuts / survive / masterpiece / crowd control / velvet elvis / fuck the neighbors / surfin' jews / bruce's lament / the nice song

Adrenalin OD "ishtar" CD

Label: Restless Records

Year Released: 1990

Pressing Info:

Notes:

Track Listing: my aching' back / twenty dollar bill / sheer heart attack / obvious toupee / tiny fingers / what a way to go / big time major love thang / paul a roid / all right tokyo / joe from lodi / dave a roid / bad karma merchant

Agnostic Front "cause for alarm" LP

Label: Combat Core / Relativity

Year Released: 1986

Side A: the eliminator / existence of hate / time will come / growing concern / your

mistake

Side B: out for blood / toxic shock / bomber zee / public assistance / shoot his load

Agnostic Front "liberty & justice for..". LP

Label: Combat / Relativity

Year Released: 1987

Side A: liberty & justice / crucial moment / strength / genesis / anthem

Side B: another side / happened yesterday / lost / hypocrisy / crucified / censored

Agnostic Front "one voice" LP

Label: relativity records

Year Released: 1992

Side A: new jack / one voice / infiltrate / the tombs / your fall / over the edge

Side B: undertow / now & then / crime without sin / retaliate / force feed / bastard

Agnostic Front "live at cbgb's" CD

Label: relativity/in-effect records

Year Released: 1989

Track Listing: victim in pain / public assistance / united blood / friend or foe / strength / blind justice / last warning / toxic shock / united & strong / crucified / liberty & justice / discriminate me / your mistake / anthem / with time / genesis / the pain song / fascist attitudes / the eliminator

Alone in a Crowd s/t 7"

Label: flux records

Year Released: 1989

Pressing Info: RI: D: 1995 (??) (bootleg)

feat. Jules from Side by Side on vocals. + lyric sheet. 3 pressings up to now, noted on back cover. 3rd pressing in 1991 (different label). German bootleg from the mid-90's without "Flux" logo on cover.

Notes:

Side A: is anybody there? / commitment

Side B: who you know / when tigers fight

American Standard / Crucial Youth split 7"

Label: Suburban Voice

Year Released: 1990

Pressing Info:

Notes: came with Suburban Voice mag #30. no ps issued

American Standard "wonderland" LP

Label: power house records

Year Released: 1989

Pressing info: D: (CD)? / 1995

German CD reissue from 1995.

Side A: it comes around / building blocks / without asking why / grin / 4510

Side B: thank you / away / should've known / superficial / so much

Animal Crackers / Whipped split 7"

Label: sound pollution records

Year Released: 1991

Pressing info:

Side A: Animal Crackers - exploding reggae song / charlies theme / jessie's grind

Side B: Whipped - friends I don't like / deep

Ashes s/t 7"

Label: network sound

Year Released: 1993

Pressing Info: White vinyl (all?). + lyric sheet & label flyer.

Side A: flood / resurrection

Side B: nameless soldier / serenade

Bad Brains "I against I" LP

Label: sst records

Year Released: 1987

Pressing Info: D: instant/line records. incd 9.00231 / 1987 (LP + CD)

Limited German pressing (Line) on white vinyl.

Track Listing: intro / i against i / house of suffering / re-ignition / secret 77 / let me help / she's calling you / sacred love / hired gun / return to heaven

Bad Brains "quickness" LP

Label: caroline

Year Released: 1989

Pressing Info: D: caroline/virgin. 210247 / 1989

+ printed inner sleeve.

Side A: soul craft / voyage into infinity / the messengers / with the quickness / gene machine - don't bother me / don't blow bubbles

Side B: sheba / you't juice / no conditions / silent tears / the prophets eye / endtro

Bad Brains s/t / attitude LP / CD

dutch east wax. dei 2001-1 / 15 tracks / 1990

D: we bite. / 1990

RI: roir. ruslp 8223 / 1997

sailin' on / don't need it / attitude / the regulator / banned in dc / jah calling / supertouch - shitfit / leaving babylon // fearless vampire killers / i / big take over / pay to cum / right brigade / i luv i jah / intro

Beyond "no longer at ease" LP

Label: combined effort

Year Released: 1989

Pressing Info:

Side A: save yourselves / vitality / someday / self interest / effort / ancient head / the

death of us / what awaits us

Side B:hoax time stand still / one kind world / can't deny / feedback / vampire empire / care

v/a "Forever" compilation 7"

Label: irate records

Year Released:1990

Pressing info:

Side A: Turning Point - insecurity / Born Against - mary and child / Rorschach - checkmate

Side B: Burn - decay / Citizens Arrest - pain

Born Against "battle hymns of the race war" 10"

Label: vermiform

Year Released:1993

Pressing Info: 1000 made of the first press; I don't know if this has been repressed.

Side A: murder the sons of bitches / mt. dew / footbound & hobbled / this trash should've been free / poland

Side B: sendero / set your a.m. dial for white empowerment / intermission / born against are fucking dead / a whopper of a tale

Born Against "eulogy / riding with mary" 7"

Label: vermiform records

Year Released: 1990

Pressing Info: Came with Dear Jesus Zine #37.

Born Against

nine patriotic hymns for children LP

Label: vermiform records

Year Released: 1991

Side A: mount the pavement / shroud / by the throat / nine years later / test pattern

Side B: mary and child / jock gestapo / organ of hope / well fed fuck

Born Against s/t 7"

Label: vermiform records

Year Released:1990

Pressing Info:

Side A: half mast / xmas eve / 9 years later

Side B: born again / witness to a rape

Breakdown "the '87 demo" 7"

Label: noiseville / blackout records 1990

Pressing Info: 2000 (?) made, limited edition on gold vinyl recorded at 'the loft' may 26, 1987

Side A: sick people / kickback / labelled

Side B: vengeance / your problems / pipe dream

Burn s/t 7"

Label: Revelation Records

Year Released: 1990

Pressing Info: 4000 copies on black, 1000 on pink vinyl. First press has the word "judged" misspelled on back sleeve.

Side A: shall be judged / godhead

Side B: drown / out of time

v/a "Rebuilding" compilation 7"

Label: temperance records

Year Released: 1990

Pressing info: Unknown number on black vinyl, in either a black, white or purple sleeve. 200 made on yellow/gold vinyl in either a yellow or a red sleeve. Promo copies with special pre-release sleeve. Reissued on Rebuilding CD comp. along with two other EPs.

Side A: Turning Point - broken / Burn - drown

Side B: Gorilla Biscuits - biscuit power / No Escape - silenced

v/a "Look At All the Children Now" compilation LP

Label: evacuate records

Year Released: 1990

Pressing Info: First 500 on white vinyl with hand screened sleeves.

Side A: Bad Trip - o.m.d.b. / no easy answers / SFA - power / Moondog - expression / Go! - electricity / what's your price? / Yuppicide - yellow journalism / Bustin' Out - exit 2 - 3

Side B: Citizens Arrest - death threat / i won't allow / Bugout Society - partyline / World Discrimination - inspirations / skins + punx / Team Effort - t.e. / Rorschach - someone / clenching / Product 19 - america drules / Mas - grey morning

Citizens Arrest "a light in the darkness" 7"

Label: wardance records

Year Released: 1990

Side A: serve and protect / in the distance / fortress

Side B: a light in the darkness / woodstock / without peace

Citizens Arrest "colossus" LP

Label: wardance records

Year Released: 1991

Pressing info:

Track Listing: utopia / briviba / touch and go / number / through the mist / suffer now / c.d.r.f. / activate / pain / agony god / paper cuts / burst of silence

Crawlpappy "deluxe" CD

Label: we bite records

Year Released: 1992

Track Listing: drop john / six / 16oz. logic / reflexive / saltine / off balance / point of

ignition / neighborhood / untitled / right here with us / buff / love hate / i'm history

Sheer Terror / Crawlpappy split 7"

Label: Suburban Voice

Year Released: 1990

Pressing Info: Free with Suburban Voice #29. According to different sources, the Sheer Terror track is named either "Young Punks in Love" or "I need Lunch".

Side A: Sheer Terror - [see above]

Side B: Crawlpappy - neighborhood

Crawlpappy "temple body / mind's eye" 7"

Label: blackout records

Year Released: 1991

Crippled Youth "join the fight" 7"

Label: new beginning records

Year Released: 1986

Pressing Info: First pressing on black, 500 made. First few copies have the layout ruler under the photo on back sleeve; also some copies from the other two pressings have this sleeve. Second press on clear vinyl, 500 to 800 made. Later copies have a "Bold stamp. Third pressing on black vinyl, most with "Bold" stamp on back. 800 made of German bootleg, numbered.

Side A: walk tall, walk straight / positive scene / can't you see / not just talk

Side B: respect / choice / stand together / k-town mosh crew / united we stand

Cro-Mags "age of quarrel" LP

Label: profile / rock hotel

Year Released: 1986

Pressing info:

Side A: we gotta know / world peace / show you no mercy / malfunction / street justice / survival of the streets / seekers of the truth

Side B: it's the limit / hard times / be myself / don't tread on me / face the facts / do unto others / life of my own / signs of the times

Cro-Mags "alpha – omega" LP

Label: century media

Year Released: 1992

Side A: see the signs / eyes of tomorrow / the other side of madness (revenge) / apocalypse now

Side B: the paths of perfection / victims / kuruksetra / changes

Cro-Mags "age of quarrel demos" 10"

Label: no label 1990 (bootleg)

Pressing Info: RI (LP): D: 1991 (bootleg)

RI (10"): CH:?? / 1991 (bootleg)

RI (CD): D:? / 1991

1500 made, numbered on the cover. no further information about the LP reissue. 10"

reissue is from the same source as the original I think, but unnumbered.

Side A: signs of the times / don't tread on me / face the facts / it's the limit / life of my own / survival (of the streets) / everybody's gonna die

Side B: world peace / by myself / show you no mercy / malfuction / hard times / dub

Crucial Youth "crucial yule" 7"

Label: faith records

Year Released: 1988

Pressing Info: 1000 (?) made, green vinyl

Side A: x-mastime for the skins / santa claus is coming

Side B: i'm straight

Crucial Youth "straight and loud" 7"

Label: faith records

Year Released: 1987

Pressing Info: 1000 made, blue and black vinyl, lyric sheet, sticker

Side A: four rules / those who curse / positive dental outlook / me & mr t

Side B: put litter in its place / be kind, rewind / shave clean / wake-up & lift / crucial youth

Crucial Youth "the posi-machine" LP

Label: new red archives

Year Released: 1988

Pressing Info: White vinyl.

Side A: intro / youth of the world / caffeine / just one beer / positive dental outlook / the scene is like a bowling ball / big mouth / keep off the grass / 4 food groups / suburban street wise / scarlet m

Side B: face plant / just say no / me and mr. t / turn the other cheek / 4 rules / the reply / i'm proud / cross at the green / honor roll / posi-machine / solitude

Damage "live off the board" LP

Label: cbgb / celluloid

Year Released: 1987

Side A: blues theme - die in fire / boots of god / festering / floodlight / yah die ho / beauty lies / slug-o

Side B: killing floor / beer can / this house / v.c.p.i.m. - majority tyranny / our song / parasite / count me out

Ed Gein's Car "you light up my liver" live LP

Label: cbgb / celluloid

Year Released: 1986

Side A: r.a.p.e. / my choice / too old to die young / the petting zoo / middle (r)age / my life's a game / selby / last caress / a girl just like you / annette

Side B: boo fuckin hoo / bars and brick / surf nazis / we're not your world / brain dead baby / father gets home / progress / ay-ay

False Prophets s/t LP

Label: alternative tentacles records

Year Released: 1986

Side A: seven deadly sins / overkill / somebody react / scorched earth / blind obedience / mental ghetto / functional / marat sade

Side B: the taxidermist / suburbanites invade / baghdad stomp / helplessly screaming / faith

The Fiendz "we're the fiendz" LP

Label: black pumpkin records

Year Released: 1989

Track Listing: be my girl / i don't wanna go outside / runaway with me / boring story / girl you are / you broke your promise / ska lea / what we believe / rules were made / rid-o-you / dealage / livin' dead / no one in the world / we're the fiendz

Gorilla Biscuits s/t 7"

Label: revelation records

Year Released: 1988

Pressing Info: 1st press: Unknown number of test pressings on black, 1994 on black vinyl. Blue band logo on sleeve, alternate lyric sleeve and labels. 102 copies with numbered and rubber stamped white labels. 2nd press: 8 test pressings on black, 2000 on yellow vinyl. Purple band logo on sleeve. Remixed since the first master tape was lost. 15 numbered copies with drawings on the B side. Between 50-90 have Warzone B side labels and either purple or red logo sleeve. There are also a few white (or very light yellow) vinyl copies, at least two copies have been reported. 3rd press: Unknown number on black, red logo on sleeve. Some copies also have the purple 2nd press sleeves (and vice versa). 4th press: Unknown number on green vinyl, glossy sleeve with different lettering. 5th press: Unknown number on black vinyl. A few of these have the photos on the insert reversed.

Side A: high hopes / big mouth / no reason why / gm2

Side B: hold your ground / breaking free / finish what you started

Gorilla Biscuits "start today" LP

Label: revelation

Year Released: 1989

Pressing Info: D: we bite records 1989

+ lyric sheet. Revelation pressings: #1 Sleeve with embossed logo, 4977 on black and 1015 on purple vinyl (actually more a blue/white marbled color). #2 2184 copies on black, regular sleeve, non-embossed logo. #3 Like #2, unknown number pressed. Limited German issue on blue vinyl. German CD has two bonus tracks: "Sitting round at home" and "Biscuit Power". US CD has these two plus "5 Minutes of Silent Meditation" (just silence), "short end of the stick", "hold your ground", "slut" (these three are the same as on the German miniLP), "hold your ground" (another version), after that there's some talking. On the early US pressings, these last four tracks have 87 track numbers, so you can't skip.

Side A: new direction / stand still / degradation / good intentions / forgottem / things we say

Side B: start today / two sides / first failure / competition / time flies / cats and dogs

Hell No s/t 7"

Label: wardance

Year Released: 1992

Pressing Info:

Side A: reformer / consequence

Side B: disciple / shift

Jesus Chrust "blasphemy" 7"

Label: fudgeworthy

Year Released: 1990

Pressing Info: Green vinyl

Side A: land of adulterers / drunken man / feed thy people (with thy rod) / meats for the belly / resurrection of the dead / god forbid / brother or sister be naked / be ye holy / be sober

Side B: moldy bread / firstling of an ass / gone a whoring / for they shall eat / heart of wine / give suck / eat and drink with the drunken / precious ointment / crucify him

Squat or Rot vol. 2 compilation 7"

Label: squat or rot

Year Released: 1990

Pressing info: Wrapped in fanzine.

Side A: Insurgence - hawk and the dove / Malachi Krunch - marilyn quayle

Side B: Jesus Chrust - means of destruction / Yuppicide - ourselves / Apostates - grows up in a puff of smoke

Judge "bringin' it down" LP

Label: revelation records

Year Released: 1989

Pressing Info: #1 8 test pressings on black vinyl. 5458 on black vinyl, 712 on green vinyl, purple labels. #2 Unknown number of black copies, red labels. #3 Unknown number on black vinyl, maroon labels. CD adds NY Crew 7" tracks.

Side A: take me away / bringin' it down / hold me back / give it up / the storm

Side B: hear me / like you / i've lost... / where it went

Judge "chung king can suck it" 12"

Label: revelation

Year Released: 1989

Pressing info: 1992 (bootleg)

#1 - Test pressings on black vinyl, 6 made. #2 110 made on white vinyl, numbered. 3-4000 made of the bootleg 10" on white vinyl with different sleeve & info insert & original sleeve insert.

Side A: take me away / bringin' it down / hold me back / give it up / the storm

Side B: hear me / like you / i've lost / holding on / no apologies

Judge "new york crew" 7"

Label: schism records

Year Released: 1988

Pressing Info: RI: revelation records. 14 / 1989

Schism version: #1 1000 made on black, white labels. #2 1000 made on black, yellow labels, printed inner sleeve. #3 1000 made on black vinyl, yellow labels, lyric sheet instead of printed inner sleeve. Revelation pressings: #1 Orange sleeve, 4000 on black, 1000 on blue vinyl. #2 Unknown number of black copies, yellow sleeve. + lyric sheet.

Feat. Porcell and Sammy of Youth of Today.

Side A: fed up / in my way / i've lost...

Side B: new york crew / warriors

V/A "Seeing with New Eyes" compilation 7"

Label: scooby-doo records

Year Released: 1990

Side A: In Your Face - gates of steel / Krakdown - mental abuse (live)

Side B: Bustin' Out - conscience calls / Just Nice – pestilence

Krakdown s/t 7"

Label: common cause records

Year Released: 1989

Pressing info: RI: (7") /?? (bootleg)

Bootleg has a xerox sleeve I think.

Side A: freedom / disappointment / blinded

Side B: sick society / we need change / trust

Letch Patrol "love is blind / axe to grind" 7"

Label: electric shaman records

Year Released: 1988

Lethal Aggression "life is hard" LP

Label: funhouse records

Year Released: 1988

Pressing Info: + printed inner sleeve. Limited edition on red vinyl + promo poster.

Side A: intro / morbid reality / no scene / fighting in the city / spooge / war / k.d.d. / i'll fight / quick pain / wild kingdom / vodda vodka

Side B: outcast / newscasters' lies / proud johnny / f.d.a. / cuntry pig / don't break the pact / no more wasted time / what you see is what you get / face the facts / exit

Life's Blood "defiance" 7"

Label: combined effort records

Year Released: 1988

Pressing Info: RI: vermiform records. / 1991

repressed in 1991. Guitarist later in Born Against.

Side A: never make a change / left me behind / stick to it / guilty as charged

Side B: youth enrage / not for the weak / catch our breath / it's not in your heart

Sticks and Stones / Life's Blood split 7"

Label: radcore / forefront records

Year Released: 1990

Pressing Info: 2000 made.

Side A: Sticks + Stones - rogue / crystal spirit

Side B: Life's Blood - it's not in your heart - resist control / maximum security / left out on the ice to die

Ludichrist "immaculate deception" LP

Label: relativity records

Year Released: 1987

Pressing info: D: we bite records. 034 / 1987

+ printed inner sleeve. Guest vocals on You can't have Fun by Roger (Agnostic Front), Eddie (Leeway), John (Nuclear Assault), Chris (Crumsuckers).

Side A: fire at the firehouse / most people are dicks / murder bloody murder / blown into the arms of christ / big business / only as directed / games once played / green eggs and ham / immaculate deception

Side B: you can't have fun / government kids / legal murder / down with the ship / thinking of you / tylenol / mengele / young white and well behaved / last train to clarksville / god is everywhere

Ludichrist "powertrip" LP

Label: relativity records

Year Released: 1988

Pressing Info: D: we bite records. 035 / 1987

+ printed inner sleeve.

Side A: powertrip / zad / stuff to fill graves / the tip of my mind / damage done / t.b.o.s. (barbiere di sivilgia)

Side B: this party sucks / johnnypump / yesterday for you / and so it goes / the well dressed man disguise

Madball "ball of destruction" 7"

Label: relativity records

Year Released: 1988

Pressing Info: RI: D:? / may 1994 (bootleg)

RI: D: lost & found records. / 1994

feat. 3 Agnostic Front members and Rogers younger brother on vocals. German bootleg issued May 1994, 500 made, yellow/black xerox sleeve. Official reissue on Lost & Found records, 1994.

Side A: smell the bacon (what's with you) / discriminate me / we should care / colossal man

Side B: get out / last warning / fight / it's my life

McRad "absense of sanity" LP

Label: beware records / deluxe

Year Released: 1987

Pressing Info: Guitarist Chuck Treece was a professional skateboarder and went on to play in Underdog and even the Bad Brains for a short while. + lyric sheet.

Side A: mcshred / fiend / week style / jocelyn / words of life

Side B: dead by dawn / weakness / in my forever / this indecision / t.g. / brain

Mouthpiece s/t 7"
Label: new age records
Year Released: 1991
Pressing Info:
Side A: can we win / still
Side B: distracted / frame

v/a "Squat or Rot" vol. 1 compilation. 7"
Label: squat or rot
Year Released: 1990
Pressing Info: Wrapped in fanzine.
Side A: SFA - gyroscope / Resisturz - nazi bullshit / Nausea - productive not destructive
Side B: Public Nuisance - dead end street / Radicts - 6 of them

Nausea "cybergod / body of Christ" 7"
Label: allied records
Year Released: 1991
Pressing Info: + lyric sheet. First pressing on black vinyl, second on red. Lyric sheets are different, also the second sleeve is printed lighter so the drawing comes out much better. Some sleeves on dull paper, some on high gloss paper. Reissued on "The Punk Terrorist Anthology vol. 1" CD on Black Noise.

Nausea "extinction" LP
Label: profane existence
Year Released: 1990
Pressing Info: + lyric sheet and poster, fold out sleeve. Feat. one ex- Reagan Youth member. Reissued on "The Punk Terrorist Anthology vol. 1" CD on Black Noise.
Side A: tech-no-logic kill / inherit the wasteland / johnny got his gun / self destruct / butchers / sacrifice
Side B: godless / clutchers / extinction / blackened doue / void

v/a "New Jersey and You Perfect Together?" compilation. 7"
Label: headache records
Year Released: 1988
Pressing Info:
Side A: Niblick Henbane - fair odds / Dirge - what happened? / The Burnt - chemical hangover
Side B: Chemical Waste - slutty bitch / New Republic - the recruiter / Mechanical Bride - the future is green

Nihilistics "bad... dirty... hate" LP
Label: visionary records
Year Released: 1989
Pressing Info: limited edition on green vinyl.
Side A: sympathy symphony / story box / go in 2 town / punisher / sub-liminal / big fun
Side B: the good life / lazy boy = lazy man / working class / murder with the axe / black

leather

NYC Mayhem "we stand" 7"

Label: revoltation

Year Released: 1990 (bootleg)

500 made

Side A: corrupted / we stand / fill out the form / epileptic death / nothing song / life of riley

Side B: your mind / insecure / violent city / want authority / not / bodybags / p.b.m.

Outburst "miles to go" 7"

Label: blackout records

Year Released: 1989

Pressing Info: + lyric poster. limited editions on blue and red vinyl

Side A: no choice / when things go wrong / thin ice

Side B: misunderstood / miles to go / s.g.i. / mission impossible

P.E.D. "post ejaculation depression" LP

Label: new red archives

Year Released: 1988

Pressing Info: Yellow vinyl.

Side A: homeboy cab driving death stomp / the bulgarian secret police m&m torture trick / "aye, aye, aye" the pirate said / poison / sitting on the top of the world / no more faith / let's fuck / the frog song

Side B: high five / bitchin' waves at noon / you're wrong / nco2 / why unite / games / clown on the town / reprise

P.E.D. "Xerox for Yugoslavia" 7"

Label: no label.

Year Released: 1988 (?)

Side A: nco2 death / killing an arab / the ballad of frank and nancy

Side B: you've hurt me so much / masturbation / 1/4 pounder no cheese / excerpts from the Hottentots

Project X s/t 7"

Label: schism records

Year Release: 1987

Pressing Info: RI: D:? / 4 tracks / 1989 (bootleg)

RI: US: "schism".1 / 1990 (bootleg)

RI: D: lost & found records. lf 072 / 7 tracks / 1993

500 made of the original with tan sleeve color. 300 sold with Schism zine #7. 100 copies with "Project X stamp sold at a show, the remaining 100 sold separately. The German repro just has a plain white paper cover with a sticker, the sound is much worse (mastered from a poor quality tape) and Cross Me is missing. 500 (?) made. 500 made of the US boot, good reproduction, same matrix number, great sound. Cover is on white paper (original on tan) and the labels are silver (original on white). After 100 copies were sold the band caught the bootlegger and destroyed the other 400. I heard about a bootleg that

comes with a bootleg Schism zine. German L&F reissue (CD only) has two bonus live tracks at the end: Dance Floor Justice and Cross Me, both live at the Anthrax, CT, mar 18 1988. "Project X only practised three times before they recorded the 7". Walter ("N.D.") only made it to two of them and the record only cost \$100 to record." (from the RevHQ newsletter)

Side A: straight edge revenge / shutdown / cross me

Side B: dance floor justice / where it ends

Prong "primitive origins" LP

Label: mr bear records

Year Released: 1987

Pressing Info: US / Euro reissues on a different label, LP & CD.

Side A: disbelief / watching / cling to life / denial / dreams like that

Side B: in my veins / climate control / persecution

Puzzlehead "see thru" 7"

Label: next generation records

Year Released: 1990

Pressing info: On see thru vinyl (of course...). + lyric sheet + small flyer

Side A: relationshit / one sided / see thru

Side B: suburban punk blues / follow the loser / brainless

The Radicts / The Press split LP

Label: oi! Records

Year Released: 1989

Side A: The Press - is it any wonder / shut up your fucking mouth / a.s.a.p. / try / revolution now / crackdown / 21 guitar salute / it's not what i want

Side B: The Radicts - world gone mad / no place like home / wanna be a radict / radio riot / rebel sound / kids of a nation / revolution city

Reagan Youth "volume 2" LP

Label: new red archives

Year Released: 1990

Pressing Info: Blue vinyl.

Side A: it's a beautiful day / jesus was a communist / urban savages / what will the neighbors think? / get the ruler out / brave new world

Side B: miss teen america / heavy metal shuffle / queen babylon / acid rain / one holy bible / back to the garden (parts I-IV)

Release "no longer" 7"

Label: inner journey records

Year Released: 1991

Pressing Info: Test pressings w/o sleeve, red and gold vinyl editions, special "Wolverine" edition with special sleeve & Marvel cards.

Side A: no longer / shelter

Side B: blind truth / so real

Rest in Pieces "my rage" LP

Label: one step ahead

Year Released: 1987

Rest in Pieces "under my skin" LP

Label: roadracer records

Year Released: 1990

Pressing Info:

Side A: five golden rings / forty years of injustice / under my skin / divided / i got the fire

Side B: cries of the ghetto / right through me / mcm / hooked up / no mans land

SFA "new york" 7"

Label: noo yawk rehkids

Year Released: 1988

Pressing Info:

Side A: intro/bliss / once again / 95 average

Side B: gyroscope / zip-a-tone / finast / reality / journey

SFA "the new morality" LP

Label: de milo records

Year Released: 1990

Pressing Info:

Side A: agony / shame / gyroscope / just another word / enemy within / spite / journey / time's up

Side B: power / no more 84 / i want to be alone / trapped / once again / purge

Sheer Terror "just can't hate enough" Lp

Label: starving missile/we bite

Year Released: 1993

Pressing Info:

Track Listing: here to stay / twisting and turning / ashes, ashes / cup o'joe / just can't hate enough / roses / owe you nothing / ready to halt / walls / only 13 / burning time / i, spoiler / just can't hate enough

Sick of it All "blood, sweat and no tears" LP

Label: in-effect records

Year Released: 1989

Side A: the blood & the sweat / clobberin' time - pay the price / give respect / breeders of hate / pushed too far / friends like you / b.s. justice / rat pack

Side B: g.i. joe headstomp / alone / my life / world full of hate / my revenge / no labels / disillusion / the deal / injustice system!

Sick of it All s/t 7"

Label: revelation records

Year Released: 1987

Pressing Info: 1st pressing: 8 test pressings, 1000 regular copies on black vinyl, red logo on sleeve, numbered inside the sleeve, 45 rpm. 2nd pressing: like 1st but on red vinyl, numbered. 3rd pressing: 45 rpm. "Gilman St. Edition", 300 made on black vinyl, black&white sleeve. 4th pressing: 33 rpm. Unknown number of test pressings, 2000 regular copies on black. Maroon logo, also the sleeve photo is a bit closer up than the 1st pressing's. Some copies also have a Revelation catalog printed inside the sleeve. 5th pressing (1997): 4 test pressings on black, 1100 regular copies on black, 102 on grey vinyl.

Side A: it's clobberin' time / just lies / pete's sake / friends like you / bullshit justice

Side B: pay the price / pushed too far - give respect / the deal / n.s. / my revenge

Sick of it All "we stand alone" 7"

Label: in-effect

Year Released: 1991

Pressing Info: 5000 made

Side A: what's going on / we stand alone

Side B: betray - my revenge - world full of hate (live)

Sick of it All "we stand alone" LP

Label: in-effect/sony

Year Released: 1991

Pressing Info:

Side A: what's goin' on / betray / we stand alone / disillusion / my revenge - world full of hate / pete's sake

Side B: injustice system / the deal / g.i. joe headstomp / pushed too far / the blood & the sweat / politics

Sick of it All "just look around" LP

Label: relativity records

Year Released: 1992

Pressing Info:

Track Listing: we want the truth / locomotive / the pain strikes / shut me out / what's goin' on / never measure up / just look around / violent generation / the shield / now it's gone / we stand alone / will we survive / indust

Side by Side "you're only young once" 7"

Label: revelation records

Year Released: 1988

Pressing Info: 1st press: Unknown number of test pressings on black, 2017 regular copies on black. White labels, cover opens at the top. 2nd press: 8 test pressings on black, 2000 copies on black. Silver labels, cover opens at the bottom, remixed (original has a rougher sound). 3rd press: 2000 copies, black vinyl, grey labels, cover opens at the top, black edge around the photo on the back cover.

Side A: backfire / my life to live / living a lie

Side B: look back / you're only young once / friends / side by side

v/a "Mutiny on the Bowery Sound of USA Cities #6 New York City" - comp. LP

Label: Mystic

Year Released: 1988

Track Listing: Adrenalin OD - youth blimp / office building / pope on a rope / Children in Adult Jails - phere of fights / reptiles on parade / Chronic Disorder - that's how strong my love is / welcome to the modern world / Damage - yah die do / charge it / bridge & tunnel / Seizure - end it now / not without a fight / fortunate son / 76% Uncertain - same result - justice for all / reverb / constant change / Sharkey's Machine - chevy van blues / lock and dam / Stitism - i'm a corpse / bacon man

v/a "End the Warzone" comp. 7"

Label: one step ahead records

Year Released: 1986

Pressing Info: Two different versions of the original, one with red, one with blue labels, 500 or 1000 made. 500 made of the bootleg.

Side A: Lärm - the complexity of life / only reality / haagse mafia / o.s.l. / Pillsbury HC - ready to fight / bombs away / Attitude Adjustment - bombs

Side B: american paranoia / Straight Ahead - on parade / we stand / stand united / who's to blame / spirit of youth / think right / point of view / unnecessary violence / my problem

Sub Zero s/t 7"

Label: inner journey

Year Released: 1991

Pressing Info: Ltd. edition on blue marbled wax. + label flyer

Side A: boxed in / one too many times

Side B: waiting / ice age

Supertouch "what did we learn" 7"

Label: combined effort

Year Released: 1990

Pressing Info:

Side A: what did we learn

Side B: climbing aboard / on 3

Token Entry "from beneath the streets" LP

Label: positive force

Year Released: 1987

Pressing Info:

Side A: intro / revelation / psycho / antidote / latent images / think about it / over you

Side B: actions / the edge / forbidden zone / look around / decide / death row / tragic magic

Token Entry "jaybird" LP

Label: hawker / roadrunner

Year Released: 1988

Pressing Info:

Side A: the fire / windows / the bright side / jaybird / the whip

Side B: entities / birthday / integrity / token entry / pink things

Token Entry "the weight of the world" LP

Label: roadrunner

Year Released: 1990

Side A: revolution of values / doing it again / i don't wanna go back / turnaround / lucky seven

Side B: brian & tim's excellent adventure / beautiful people / last chance / down right blue / weight of the world

Underdog s/t 7"

Label: new beginning records

Year Released: 1986

Pressing Info: First press on black, second on blue vinyl

Side A: not like you / true blue

Side B: say it to my face / looking out for you

Underdog "the demos" LP

Label: far out records

Year Released: 1991

Pressing Info: RI: revelation records. 28 / 15 tracks / 1993 First demo sounds a lot better than the mix that was used for the first 7" (which was compiled from 4 tracks of this demo). 2nd demo was almost completely used for Vanishing Point LP, apart from Reach Out (good track). + label catalogue. First pressing is NOT on colored vinyl (as stated on the flyer). Revelation reissue has one unreleased bonus track: "Never too late". First Revelation press: 1900 on black, 300 on blue. Possibly more pressings.

Side A: true blue / special forces / not like you / frontside grind / say it (to my face) / looking out for you / friends like them

Side B: over the edge / a lot to learn / underdog / mass movement / reach out / without fear / the vanishing point

Underdog "the vanishing point" LP

Label: caroline records

Year Released: 1989

Side A: from now on / a lot to learn / over the edge / mass movement / never too late / back to back

Side B: underdog / without fear / blindside / the vanishing point / no matter what

Uppercut "four walls" 12"

Label: blackout records

Year Released: 1989

Pressing Info:

Side A: misery / salvation / am i clear

Side B: four walls / down and out / cause and effect / the machine breaks down into inner sleeve.

Vision "in the blink of an eye" LP

Label: nemesis

Year Released: 1989

Pressing Info:

Track Listing: once / again & again / the life / vision / what's inside / in the blink of an eye / falling apart / absence of hope / undiscovered / the only one

Warzone "don't forget the struggle" LP

Label: fist records

Year Released: 1987

Pressing Info: RI:caroline First Fist pressing with handwritten lyric sheet, second Fist press with typed/computerized lyrics.

Side A: intro bust / its your choice / crazy but not insane / fuck your attitude / as one / we're the crew

Side B: don't forget the struggle, don't forget the streets / in the mirror / skinhead youth / growing-up, the next step / judgement day / fighting for our country

Warzone lower east side crew 7"

Label: revelation records

Year Released: 1987

Pressing Info: 1st pressing: 12 test pressings on black vinyl, 1000 regular copies on black, hand written light blue labels. 100 copies have numbered B side labels. 41 copies have white labels and Warzone logo on cover colored in orange. Some copies have an extra insert (2 different versions) with band photos. 2nd pressing: 500 on orange, 500 on black. Black/silver A side labels. 6 orange copies have an alternate sleeve of a lion attacking a horse. Some copies have a "Lower East Side" sticker. 3rd pressing: 1000 on black, 200 on green. Glossy sleeve with band logo in blue. 4th pressing: 6 test pressings on black. 300 regular copies on clear vinyl with red band logo on sleeve. The band received 150 sleeveless copies. + lyric insert.

Side A: war between races / always - a friend for life / will you ever come back

Side B: take a stand / wound up / under 18 / we're the crew

Warzone s/t LP

Label: caroline

Year Released: 1989

Side A: no regrets / judgement day II (your time will come) / young and unaware / no - i don't want to / wound up / the mission

Side B: hold on / out of control / on the run / jay takes a break / under 18

Word Made Flesh s/t 7"

Label: squat or rot

Year Released: 1990

Pressing Info:

Side A: oh ciello / life worth living

Side B: reflection / rain dance / crash & burn

The Wretched Ones "america's most wanted" 7"

Label: headache records

Year Released: 1991

Pressing Info: Black-white sputtered vinyl

Side A: legal violations / killing for fame

Side B: america's most wanted / life for a life

Youth of Today "anarchy in Vienna" LP

Label: bootleg

Year Released: 1989

Pressing Info: First Pressing (260 made) was a mispressing with Die Schlacht on side B (from Christ on Parade / Die Schlacht split LP), pic label on both sides. Second pressing (500?) w/o pic labels and with YOT on both sides (+ some Lethal Aggression tracks). Comes in gatefold paper sleeve.

Youth of Today "break down the walls" LP

Label: wishingwell records

Year Released: 1986

Pressing Info: RI: revelation records. 8 / 1988 Wishingwell pressings: #1 Blue and red cover. Unknown number on black vinyl, around 150 each on red and blue vinyl. The majority of the colored copies got stolen from a van and were possibly destroyed. #2 Yellow and black cover. Unknown number on black vinyl. Revelation pressings: #1 Unknown number of test pressings on black vinyl, unknown number of regular copies on black with yellow and blue labels. #2 Rejected test pressing on green vinyl, 10 made. #3 8 test pressings on black, unknown number on black with b&w labels. #4 1997 reissue. 4 rejected test pressings on black, 4 re-done test pressings with A side only. Unknown number on black vinyl, 217 on orange vinyl. First US CD version (Revelation) also contains Bold "speak out" LP; this version had strange pitch changes in some of the YOT tracks, probably the master tape got messed up. Second US CD without Bold LP, has one bonus track: "Youth of Today". First German vinyl pressing on yellow vinyl. German CD contains Can't Close 12" tracks (or just one bonus track? I'm not sure). Nearly all versions have different covers.

Side A: make a change / thinking straight / stabbed in the back / take a stand / honesty / one family

Side B: break down the wall / shout it / time to forgive / positive outlook / standing hard / free at last

Youth of Today "can't close my eyes" 7"

Label: positive force

Year Released: 1985

Pressing Info: RI (12"): schism. 3 / caroline records. carol 1353 / 9 tracks / 1988

RI (12"): D: we bite records. 052 / 9 tracks / 1989

RI (12"): revelation records. 62 / 1997

Positive Force pressings: #1 Black vinyl, red YOT logo on front cover, some copies come with a sticker. #2 - Black vinyl, b/w front sleeve. Some copies come with black, others with blue labels. #3 100 made on black vinyl for Some Records in NYC, white labels

rubber stamped with "Some Records on side A. About 3000-4000 made of #1-#3 combined. #4: 100 reissued on orange vinyl in 1987 by Jordan and Ray to trade for toys. + lyric sheet with all versions. 12" is remixed, 2 bonus tracks. Schism press: First press with white labels, second press with red labels, both on black vinyl. German 12" available on yellow vinyl (first pressing). Revelation RI: 4 test pressings on black, 217 copies on green vinyl. Possibly further pressings on black 4th press : 100 orange vinyl
The final press of the 7" originally done by Positive Force records. These were made by Jordan and Ray to trade for toys. The only press of the 7" on colored vinyl and contains a small Batman insignia on front sleeve, B-side label, and inner record sleeve.
Side A: expectations / crucial times / i have faith / youth of today / (take a stand)
Side B: positive outlook / can't close my eyes / (we just might) / youth crew (titles in brackets refer to the 12" version)

Youth of Today s/t 7"

Label: revelation

Year Released: 1990

Pressing info: First pressing: 5000 on black vinyl, 1000 on clear vinyl. Possibly more pressings on black vinyl. Early copies have color photos on lyric sheet, newer ones have b/w pix.

Side A: disengage

Side B: modern love story / envy

Youth of Today "we're not in this alone" LP

Label: caroline

Year Released: 1988

Pressing Info: RI (remixed): 1989

D (remixed): funhouse. fh 12-014 / 1988

RI: D (remixed): we bite. wb 3-087 / jul 1992

RI (remixed): revelation records. 59/ 1997

+ lyric sheet. German version is remixed and has a different cover + printed inner sleeve (no lyric sheet). Limited German pressing on yellow vinyl. We Bite reissue has the original US sleeve with blue/orange colors instead of red/white, also back cover & insert are different. This version is the first available on CD. Revelation pressings: #1 4 test pressings on black vinyl. 1518 copies on black, 100 on dark red vinyl. #2 112 on purple vinyl. Possibly further Revelation pressings on black.

Side A: flame still burns / slow down / choose to be / put it aside / wake up and live / no more

Side B: what goes around / potential friends / a time we'll remember / live free / understand / prejudice / keep it up

Yuppicide s/t 7"

Label: evacuate records

Year Released: 1990

Pressing info:

Side A: fistfull of creditcards / roots of scorn / be a man (and slam)

Side B: envy / jesse helms

Yuppicide "you've been warned" 7"

Label: wreckage/zap

Year Released: 1992

Side A: i wish

Side B: true love / out of style

CBGB's show list (updated 2/25/07)

7/14/85, Damage, NYC Mayhem and Oblivion

10/20/85, Rat At Rat R, Damage, Ultraviolence, Warzone

1/5/86 Whiplash, Beast, PMS

1/19/86 76% Uncertain, Murphy's Law, False Prophets, Sand In The Face, Killdozer, Chronic Disorder

2/2/86 Murphy's Law, Warzone

2/9/86, Government Issue, Dove, Bodies In Panic

2/16/86 AOD, Outpatients, PMS

3/2/86 Crumbsuckers, Ludichrist, Stisism, Expletive Deleted

3/9/86, Corrosion Of Conformity, Damage, K.Martians and Leeway

3/16/86 Straight Ahead

3/17/86 Murphy's Law, Cro-Mags, Shok, Armed Citizens

3/23/86 Murphy's Law, Good Humor

4/13/86 Sheer Terror, Shok, FOE, Doc Martin

4/27/86 Agnostic Front, carnivore, Crumbsuckers

5/11/86 The Mob, Unjust, Warzone, PTL Klub

5/18/86 Token Entry, Damage, Children In Adult jails, AOD, seizure

6/1/86 Ultraviolence, Mental Abuse

6/8/86 Warzone, Youth of today, Crippled youth, Rest In Pieces

7/5/86 Cro-mags (record release)

7/13/86 Crumbsuckers, Carnivore

7/19/86 (sat) Murphy's law, Good Humor

7/20/86 Straight Ahead, Warzone, Antichrist newsboys, Rest In Pieces, Ed Gein's car, The End (CA), far back deep, Ludichrist

8/17/86 Government issue, white plastic, Scab

8/24/86 Agnostic front, Warzone, Underdog

8/31/86 JFA, Token Entry, The NY Hoods, The Gorilla Biscuits

9/7/86 Youth Of Today, Death before Dishonor, Bold

9/14/86, Adrenalin O.D., Bedlam, B.G.K.

9/20/86, The Dickies, Ed Gein's Car, Kiss The Floor and The Backbones (Sat show)

10/4/86, The Bad Brains (Sat show)

10/26/86 Nausea, PMS, APPLE, Circle Kaos

11/2/86: White Zombie, Ritual Tension, Rat At Rat R, Random Facts, Offbeats, Honeymoon Killers, Damage, Crying Out Loud, Beastie Boys

11/23/86, Ludichrist, Straight Ahead, Nausea and Prong

12/7/86 Youth Of today, Bold, Slapshot, Gorilla Biscuits
12/21/86, Government Issue, Formaldehyde and Profits Of Doom
12/28/86, 7 Seconds and Verbal Assault (Fri show)

1/4/87 SNFU, Dirge, Landlords
1/18/87 Murphy's Law, YDL, Token Entry
2/1/87 False Prophets
2/15/87 Dag Nasty, Verbal Assault, Bold and Death Before Dishonor
2/22/87 AOD, Flag of Democracy, Bedlam, Electric Love muffin
3/1/87 Straight Ahead, Nuclear assault, The Mob, The NY Hoods
3/22/87 Ludichrist, Leeway, Sick of it all, Stillborn
4/5/87 Youth of today, Warzone, Side By Side
5/3/87 Straight Ahead, beyond Possession, Sick of It All, YDL
5/10/87 Underdog, The NY Hoods, Altercation, Trip 6
5/17/87 Token Entry, Krakdown, Side By Side, Stillborn
6/7/87 Altercation, Sheer Terror , Prong, Descrator
6/21/87 Underdog, Life Sentence (IL), Half Life (PA), Rest In Pieces
6/28/87 Youth Of Today, Bold, YDL, Side By Side
7/4/87 (sat) Reagan Youth, Nausea and APPLE
7/5/87 Dag Nasty, Suburban Uprise and Clenched Fist
7/19/87 Agnostic front, NY hoods, Nausea, Trip 6
7/21/87 7 Seconds, Justice League and Scram (Tues show)
7/26/87 7 Seconds, Justice League, Token Entry and Pagan Babies
8/2/87 Ultraviolence, Trip 6, Scab
8/9/87 Uniform Choice, Breakdown, Wrecking Crew, Suburban Uprise
8/16/87 AOD, FOD, Dirge
8/30/87 Govt Issue, Stillborn
9/6/87 Sheer terror, NY Hoods, Whiplash
9/13/87 Krakdown, Rest In Pieces, Token Entry, Verbal Abuse
9/20/87 Adolescents, Sick Of It All, Breakdown, Underdog, Problem Children
9/27/87 Civil Disobedience, Dept. Of Corruption, Krakdown, Caligula
10/4/87 Ignition
10/11/87 APPLE, New republic, The Shaved Pigs
10/18/87 Youth Of Today, Side By Side, Gorilla Biscuits, Pagan Babies
10/25/87 Ludichrist, School of Violence, Damaged, Krieg Kopf
11/8/87 Dag Nasty, Government Issue, Verbal Assault and Zombie Squad
11/15/87 Caligula, Krakdown, YDL, Agnostic Front
11/22/87 Underdog, Sick Of It All, Wolfpack, The Icemen
11/29/87 The NY Hoods, Supertouch, Something Else, Krief Kopf
12/6/87 Doggy Style, DI, Damage, SFA
12/13/87 Ludichrist, Carnivore
12/20/87 Rest in Pieces, Token Entry, Krakdown, Caligula
12/27/87 Dept C., Outburst, American Standard (Breakdown cancelled)

1/10/88 Lethal Aggression, Prong, Mental Abuse, Sheer terror
1/24/88 Sick Of It all, krakdown, Raw Deal, Absolution
2/14/88 SFA, Verbal Assault, Bugout Society, Abombination

2/28/88 Warzone, Rest In Pieces, YDL, Outburst
3/6/88 Token Entry, Swiz, Wrecking Crew, Beyond
3/20/88 Murphy's Law, NY Hoods, American Standard, Negative Youth
3/27/88 Icemen
4/3/88 Rest In Pieces
4/10/88 Prong, Mentors
4/17/88 Underdog, Sick of it All, Raw Deal, Absolution
4/24/88 Life's Blood, Sheer terror, Mental Abuse, Stillborn
5/1/88 SFA
5/22/88 Outburst, Icemen, Leeway
6/5/88 Raw Deal
6/12/88 Bold, Crucial Youth, Zombie Squad, Music for the Deaf
6/19/88 Nausea, Half Life, Soulside, Strange Flesh
6/26/88 The Lead, The Six & Violence, In Your Face, Token Entry
7/3/88: Rest In Pieces & The Icemen
7/23/88 (Saturday) Scream, Agent Orange
7/24/88 Sheer Terror, Biohazard, In Your Face, NY Hoods
8/7/88 - Burden of Proof, SFA, Breakdown
8/21/88 Agnostic Front, Wrecking Crew, Maximum Penalty
8/28/88 The Icemen, Raw Deal, Pagan babies, Beyond
9/4/88 Nausea, Misery, Blind Approach
9/11/88 Uppercut, Terminal Confussion, Abombanation, In Your Face
9/18/88 L7, Bulemia Banquet, Bad Religion, Underdog
9/25/88 Sick Of It All, Absolution, Life's Blood
10/2/88 Outburst, Breakdown
10/9/88 Rest In Pieces, Unholy Alliance, Sheer Terror
10/16/88 Beyond
10/23/88 Beyond, Maximum Penalty, Gorilla Biscuits, Raw Deal, Agnostic Front (pete's sake benefit)
10/30/88 Supertouch, 24-7 Spyz, Murphy's law, Ultraviolent Confusion
11/13/88 Judge, Instead, Life Sentence
11/20/88, Government Issue, No For An Answer, Absolution, Chain Of Strength and The Icemen
12/11/88 Nausea, Life's blood, Public Nuisance, The radicts
12/18/88 Gorilla biscuits, SFA, Supertouch, Fit Of anger

1/2/89 Agnostic Front, Murphy's law, Side By Side Reunion, Straight Ahead Reunion, Raw Deal, Wolfpack, Nausea, Vision, Absolution (Roger Miret benefit)
1/8/89 Prong, Maximum Penalty, Straw dogs, Dept. Of Corruption
1/15/89 Cause for Alarm, maximum Penalty ?
2/5/89 Slapshot, Dirge, Bugout Society, Our gang
2/19/89 SFA, Maximum Penalty, Blood sister, Hogan's Heroes
3/12/89 - Collapse, Outburst, Absolution, Krakdown
4/9/89 Token Entry, No for Answer, Rest In Pieces, Wrecking Crew (Hawker Show)
4/23/89, Underdog, Supertouch, American Standard and Collapse
4/30/89 Chain of strength, abombination, pressure release, Die hard
5/7/89 Fit of Anger, Outburst, Maximum Penalty, Sheer Terror

6/4/89 Breakdown, Verbal Assault, Vision, CBMT
6/18/89 Raw Deal, Krakdown, Uppercut, Eye For An Eye
6/25/89 Gorilla Biscuits, Turning Point, Busting Out, Supertouch
7/9/89 Blast, Instead, Wind of Change
7/16/89 Sick of It All, The Ice men, maximum Penalty, Rest In Pieces
7/30/89 Abomanation, Lost Cause, Hogans Heros, Murphys Law
8/27/89 Born Against
9/3/89 Supertouch, Emotive Drive, Ultraman, Shades Apart
9/10/89 Slipknot, Bad trip, outburst, Gorilla Biscuits
9/17/89 React, Niblick Henbane, Swiz, Underdog
10/1/89: Rapid Deployment, Crumbsuckers, Agnostic Front
10/15/89 At All Cost, Yuppicide, capital Punishment, Vision, Token Entry
10/22/89 Supertouch, Outburst, Uppercut, Bad trip
10/29/89 (mat) COC, The Icemen, Lomeato, Steel Empire
10/29/89 (night) sick of it all, Prong, Deadspot
11/5/89 Both Worlds, American Standard, Royal Pain, Lucy Brown

Pyramid show list 1987-1990 (updated 7/15/06)

2/25/86 Warzone, Murphy's Law

5/9/87 Straight Ahead, Upfront, NY hoods
5/23/87 Bold, Death before Dishonor, Altercation
5/30/87 Underdog, Good Humor, Gorilla Biscuits
7/25/87 Rest In Pieces, Sick Of It All, Krakdown
8/1/87 Warzone, Side By Side, YDL
9/28/87 (Mon) AOD, Bedlam
11/7/87 Warzone, Supertouch, American Standard
11/21/87 Youth Of Today, Bold, Altercation

12/3/88 Gorilla biscuits, Judge, nausea, Absolution, beyond

2/11/89 Bold, Beyond, Collapse
3/25/89 Sick Of It All, Supertouch, Stepping Razor
4/29/89 Born Against, Nausea, SFA
8/19/89 Misery, Rats of Unusual Size, Dog Born Cross, Crib Death

4/7/90 SFA, Insurgence, The Press
5/9/90 (Tues) Poison Idea, SFA Crawlppy

anthrax show list 1989-1990

10/10/86 76% Uncertain
10/25/86 Adrenalin O.D., Pleased Youth, Bedlam
11/14/86 Raw Power, Dayglo Abortions, Lost Generation
11/15/86 Ludichrist, Seizure and Damage

11/29/86 Seconds, Youth Of Today, C.I.A. and Verbal Assault

2/14/87 The Meatmen and Crucial Youth

3/7/87 Descendents, Ed Gein's Car and Zombie Squad

3/20/87 Dag Nasty, 76% Uncertain and White Collar Crime

3/27/87 Death Before Dishonor, Bold, Rapt and Warzone

4/10/87 Token Entry, Breakdown and Purple Jeezus

4/25/87 Underdog

4/27/87 Youth Of Today, Bold and Warzone

5/2/87 Straight Ahead, Beyond Possession and Up Front

5/8/87 Side By Side, Gorilla Biscuits and Youth Of Today

6/5/87 The Meatmen, Prong and The Four Food Groups

6/20/87 Government Issue, Life Sentence, Dirge and Kreig Kopf

6/23/87 D.R. I. and Underdog

6/26/87 Descendents, M.I.A. and Subculture

7/17/87 White Collar Crime, Soulside and Ignition

7/25/87 7 Seconds, Justice League and 76% Uncertain

8/14/87 Token Entry (SOIA did 3-4 songs at the end of TE's set), Wide Awake, Aware and On Edge

8/28/87 Youth Of Today, Warzone and Side By Side

9/25/87 Ed Gein's Car, Zombie Squad and 3

10/2/87 Bla'st, Rest In Pieces and Bomb

10/3/87 Scream, Ignition and The Four Food Groups

10/9/87 Bold, Supertouch, Sick Of It All and Breakdown

10/23/87 Ludichrist, Sonick Plague and Krakdown

11/6/87 Dag Nasty, Underdog and Aware

11/7/87 The Dickies, Murphy's Law and Crucial Youth

11/13/87 Verbal Assault and Fugazi

12/5/87 Fugazi, Soulside and American Standard

1/2/88 Supertouch, Wide Awake and On Edge

1/9/88 Breakdown, Aware and Seizure

1/15/88 Bold, Side By Side and Gorilla Biscuits

1/29/88 Token Entry, Sick Of It All and Target

2/13/88 Shudder To think, No Outlet and Red Dog 7

4/16/88 All, Doughboys, Shades Apart and Aware

4/22/88 Crumbsuckers and PMS

4/23/88 Dag Nasty, Mind Over Four and Aware

4/29/88 Ludichrist, Raw Deal and Desperate Minds

5/6/88 Underdog, No Outlet and Pressure Release

5/13/88 Bold, Wide Awake, Head On and Uppercut

5/14/88 Government Issue, 76% Uncertain and MFD

5/26/88 Bad Brains, Trained Attack Dogs and At Wits End

6/3/88 MDC, Seizure, Witnesses and Adrenalin O.D.

6/4/88 Gorilla Biscuits, Beyond and Judge

6/18/88 Token Entry and Dead Silence

6/24/88 Warzone, Breakdown and YDL

7/1/88 Bold, Sick Of It All and Supertouch
7/8/88 Youth Of Today
7/17/88 Supertouch, Bold and Bustin' Out
8/14/88 NY Hoods, In Your Face and Straight Away
8/26/88 Verbal Assault, Zombie Squad (Last show), Wide Awake and Uppercut
9/9/88 Government Issue, 76% Uncertain and Sticks And Stones
9/10/88 No Outlet, Our Gang and Pressure Release
9/23/88 Gorilla Biscuits, Raw Deal and Outburst
10/1/88 Slapshot, Grin, In Your Face and Abomination
10/8/88 Absolution, Wrecking Crew, Life's Blood, Gorilla Biscuits and Raw Deal
10/28/88 Bold, Wide Awake, Supertouch and Insted
11/5/88 All, 76% Uncertain and Chemical People
11/18/88 Gorilla Biscuits, No For An Answer, Wind Of Change and Chain Of Strangth
11/19/88 Crumbsuckers, Life Sentence and Powersurge
11/25/88 Judge, Hogan's Heroes and Alone In A Crowd
12/17/88 Cro-Mags and Leeway

1/7/89 Youth Of Today, Bold and Judge
2/3/89 7 Seconds, Aware and Pagan Babies
2/11/89 Soulside and Swiz
3/10/89 Breakdown, Pressure Release, Uppercut and Inside Out
3/18/89 No Justice Just Us Benefit for Roger Miret of AF with Slapshot, Insted, Crossface, Blind Approach and Vision
3/31/89 Supertouch, Pay Back, Beyond and Bold
4/7/89 Fugazi and Purple Geezus
4/8/89 Token Entry, In Your Face and Krakdown
4/9/89 All For One, Our Gang and True Colors
4/21/89 Youth Of Today
4/29/89 Gorilla Biscuits
4/30/89 Absolution, Collapse and No Outlet
5/13/89 Raw Deal
6/2/89 Gorilla Biscuits, Magnificents and Bad Trip
6/3/89 Scream, Bold and Supertouch
6/10/89 SNFU, Aware and Broken Smile
6/16/89 Swiz, American Standard and Blue Balls
6/17/89 Uniform Choice, 76% Uncertain and Blind Approach
6/23/89 Token Entry, In Your Face and No For An Answer
10/7/89 Fugazi, Shades Apart and Funhouse
11/25/89 7 Seconds, Heads Up and Smile
12/2/89 Supertouch, American Standard and Situated Chaos

4/28/90 Token Entry, Glee Club and Outcrowd
5/12/90 Amnesty Benefit with Sick Of It All, Burn, Supertouch and All Fall Down
5/18/90 Inside Out, Release and Courage
6/15/90 Shelter, Inside Out and Beeftrust
6/22/90 Supertouch, Jawbreaker and Ag's
6/23/90 Token Entry and In Your Face

ABC No Rio show list 1989-1993

12/9/89 GO!, Atrocity, Citizen's Arrest, Bugout Society

12/16/89 Maximum Penalty, SFA, Yuppiecide

1/6/90 The Manacled, Release, Courage, Social Disorder

1/20/90 Bad Trip, Citizen's Arrest, Inflatable Children, Bustin' Out!

(no shows month of February)

2/17/90 Supertouch, Awol, The Cause, Those Unknown

2/24/90 Rorschach, Swiz, Face The facts, Eye For An Eye

3/3/90 Lethal Aggression, Bug Out Society, Glee Club, The Functional Idiots

3/10/90 In Your Face, Inflatable Children, Dog Tired, Beef Trust

3/17/90 Krack, Citizen's Arrest, SFA, Baboon Hearts, GO!, The Manacled

3/24/90 Born Against, World Discrimination, Release, Iranadu, Anthophobia, Courage

4/7/90 The Undead, Seizure, Affirmative Action, Die Hard

4/14/90 Born Against, Rorschach, Big Gulp, Inflatable Children, Vision

4/21/90 Situated Chaos, Bugout Society, Inside Out, Product 19, Out Of My Way

5/4/90 (fri) SFA, Yuppiecide, Citizen's Arrest, Go!, Rorschach, Quicksand (evac records)

5/5/90 Supertouch, All Fall, Lost, No Future

5/10/90 (Thurs) Poison Idea, Wrecking Crew, Nothing Left

5/12/90 Eye For An Eye, Sticks and Stones, The Wretched Ones, Neblick henbane

5/26/90 Citizen's Arrest, Go!, Beef Trust

6/9/90 Born Against

6/30/90 Citizen Arrest, Go!, The Filth, Jawbreaker, Fifteen

7/14/90 Supertouch, Inflatable Children, Product Nineteen, Nothing Left

8/18/90 Nausea, Christ On A Crutch, Psycho, Animal Crackers, Anal Cunt

9/1/90 Oi! Polloi, Destroy, Nunca Mas, Born Against, Jesus Crust

9/29/90 Krack, Sticks And Stones, Tom's Better Half

10/06/90 Sexpore, Wussies, Disrupt, Casualties

10/13/90 SFA, Necracida, 23 More Minutes, Anthem, World Discrimination, Stupid Americans

10/27/90 Affirmative Action, Word Made Flesh, Wretched Ones

11/10/90 Citizen's Arrest, Hellnation, Bazooka Joe, Hammerbrain, Psycho

11/24/90 Yuppiecide, Inflatable Children, Rorschach, Puzzlehead, Said And done

12/8/90 Bugout Society, Animal Crackers, No Escape, Mental Floss, Greyhouse (ABC No Rio 1st anniversary)

12/15/90 Born Against, Sam Black Church, Moss icon, Voice Of Reason

12/22/90 Urgent Fury, Nausea, Neutral Nation, Grinch, Affirmative Action

1/12/91 Go! Commonwealth, Pressurehead, Huasipungo, Situated Chaos

1/19/91 Bad Trip, Disrupt, Nucas Mas, Unleashed Anger

1/26/91 Radicts, The Casualties, Nobody's Heroes, The Wurst

2/2/91 Seizure, Sticks and Stones, Headstrong

3/16/90 Citizens Arrest, No Escape, Intent, Mental Floss

3/23/90 Puzzlehead, Upperhand, Just Cause, Naked Angels

3/30/90 Bugout Society, jawbreaker, the Wussies, Wax, Gunk

4/6/91 Rorschach, Holy Rollers, Device, Nothing Much
4/13/91 Moral Crux, Hellvator, Hammerbrain
4/20/91 Born Against, Cringer, Citizens Fish, Huasipungo
4/27/91 Jesus Crust, Neutral Nation, Rejevenate, Jack Acid
6/1/91 Urgent Fury, No Future, Intent To Injure, Dead Language
8/3/91 Downcast
8/9/91 (fri) Jesus Chrust, Wurst, SFA, Pig Pen, Breakdown, Radicts
8/10/91 411, Merel, TDF, Killer Kane, Positive Greed

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